


Amateur
CINE WORLD




FEBRUARY 1952

ONE SHILLING



Single 8mm—Double 8mm
9.5mm and 16mm



Reversal Cine Films

Sold inclusive of processing. Safety base. Anti-halo layer between base and emulsion which disappears in reversal processing.

GEVAPAN MICRO 23 REVERSAL

Practically without grain. Yields crisp brilliant positives for projection. Perfect panchromatic rendering of all colour values.

GEVAPAN SUPER 26 REVERSAL

Extreme speed, wide exposure latitude, fine gradation, very fine grain and perfectly anti-halo. Panchromatic. Suitable for indoor as well as exterior work.

GEVAPAN ULTRA 32 REVERSAL

Panchromatic and specially coated for filming by artificial light. Its enormous speed (4 times faster than Gevapan Super 26) opens up new filming possibilities.

PACKINGS (Sold inclusive of processing)

16mm. 50ft. and 100ft. daylight loading spools.

8mm. 25ft. and 50ft. daylight loading spools of double-8 film. Charges containing 33ft. single-8 fitting Movex, Nizo, etc. Cameras.

9.5mm. 30ft. (approx.) rolls in tins of 3 rolls for darkroom loading into chargers. 50ft. and 100ft. daylight loading spools.



Obtainable from your photographic dealer

GEVAERT LTD. ACTON LANE HARLESDEN N.W.10.



WALLACE HEATON Ltd

127, NEW BOND STREET, LONDON, W.1

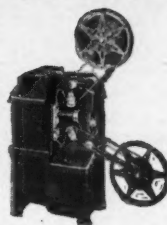


Dekko 8mm. camera Model 128 with f/2.5 coated lens
£35 14 0

TAKE A DEKKO

For tip top results at a bargain price, Dekko's new Model 128 8mm. camera represents the finest value in small gauge cine cameras. The lens is of the best quality, f/2.5 coated universal focus in interchangeable mount, that will also take telephoto lenses. Other features include a built-in exposure guide, gate removable for cleaning, powerful spring for long running, film counter visible in viewfinder.

The pleasure of showing your films in a really professional manner is now yours with the Dekko projector. Equipped with a powerful 500 watt lamp, it gives a picture of considerable brilliance that is absolutely free from flicker. It operates on either A.C. or D.C. supplies and is the only model that incorporates a switch to control the room lighting.



Dekko 118A 8mm. projector £45 0 0
Dekko 119A 9.5mm. projector £53 0 0
Dekko 126A 16mm. projector £53 0 0

USED CAMERAS

Film tested and guaranteed
12 months

8mm.		
Dekko 110, f/2.5	£30	0 0
Agfa Movex, f/2.8	£17	10 0
Siemens, f/2.5, var. speeds	£27	10 0
Zeiss Movikon, f/2	£45	0 0
Emel, f/1.9, var. speeds	£27	10 0
9.5mm.		
Pathescope Lux, f/3.5	£10	0 0
Pathescope H, f/2.5	£16	10 0
Dekko Standard, f/1.9	£18	10 0
16mm.		
Kodak B, f/6.3	£10	10 0
Kodak BB, f/3.5	£25	0 0
Bell & Howell 70, f/3.5	£27	10 0
Kodak, f/1.9, 2 speeds	£60	0 0
Kodak Magazine, f/1.9	£65	0 0
Ensign Turret, two lenses	£70	0 0
Bell & Howell 70D, f/1.9	£120	0 0
Keystone A9, f/1.9	£75	0 0

NEW PROJECTORS IN STOCK

8mm.		
Kodak 46, 200w lamp	£33	0 0
Specto '500', 500w	£39	15 0
Dekko 118A, 500w	£45	0 0
G.B.-B. & H. 400w	£63	0 0
Paillard M8R, 500w	£68	0 0
9.5mm.		
Specto, 30v, 100w	£37	10 0
Specto '500', 500w	£48	10 0
Dekko 119A, 500w	£53	0 0
16mm.		
Specto, 30v, 100w	£37	10 0
Specto '500', 500w	£48	10 0
Dekko 126A, 500w	£53	0 0
G.B. B. & H. 750w	£95	0 0
Dual Gauge		
Specto 500, 9.5/16mm.	£56	0 0
Ditmar B/16mm. or 9.5/16mm.	£93	12 6
Sound		
Pathe Son, 9.5mm.	£78	0 0
Danson 540, 16mm.	£145	0 0
Ampro Stylis, 16mm.	£192	0 0
G.B. B. & H. 621 Compact, 16mm.	£237	0 0
G.B. B. & H. '621'	£264	0 0
B.T.H. 301, 16mm.	£235	0 0

USED PROJECTORS

Reconditioned and Guaranteed

8mm.		
Kodak 50R, 200w	£15	0 0
Kodak 46, 200w	£25	0 0
Eumig Super, 250w	£27	10 0
9.5mm.		
Pathescope 200B	£18	10 0
Pathescope Gem, 100w	£30	0 0
Specto Standard, 100w	£30	0 0
Specto 'E', 250w	£37	10 0
16mm.		
Kodak C, 100 watts	£12	0 0
Kodak B, Self-threading	£25	0 0
Bell & Howell 57, 200w	£27	10 0
Siemens Standard, 200w	£35	0 0
Keystone K16, 750w, Soiled	£65	0 0
Bell & Howell St. 750w	£55	0 0
Dual Projectors		
Specto Standard Dual	£37	10 0
Bolex G916, 500w	£65	0 0
Sound Projectors		
B.T.H. 301, as new	£185	0 0
G.B. Bell & Howell 609, ARC	£550	0 0

EASY PAYMENTS — PART EXCHANGES

LET US SUPPLY THE 'PRO' IN YOUR FILM PROGRAMME

A few professionally made films from our Film Library will add interest to your home shows. It is the largest and most comprehensive in Europe catering for users of 8mm., 9.5mm. Sound and Silent and 16mm. Sound and Silent Films. Subjects include Drama, Comedy, Travel, Educational, Sport, Nature Study, Religious and others. Write to-day for full details stating size of film used.

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Aldis Epivisor, complete, mint ... £60 0 0
Victor 16mm. 40B, superb condition ... £150 0 0
Victor 16mm. Cine Camera, Dall. 1.5 ... £50 0 0
Magazine C/K, 3 lenses, mint ... £125 0 0
Hunter F/strip, as new ... £7 10 0

Dufay Film Strip, as new ... £25 0 0
Model 88 Junr C/K, 1.9 lens ... £35 0 0
Pathe 200B Plus, 9.5/16mm. ... £25 0 0
Dekko 9.5 Camera, 1/2.5 T.T.H. ... £15 0 0
Kalee 16mm. Projector, 500 watt ... £30 0 0
Pathe Vox 9.5mm. Sound, very good ... £50 0 0

3½ sq. Slide Boxes, complete 5 0
100' 16mm. Shorts, brand new, each ... £1 0 0
Modified Model C Kodascope, 16mm., 1,600' capacity, built-in trans. £25 0 0
Johnson's Optiscope, 3½ sq., mint ... £17 0 0
Blendux Exposure Meter, s/h ... £6 0 0
9.5 Pathe Cine Camera, 1/3.5 ... £10 10 0
Pathe Gem Projector, 9.5, new ... £25 0 0
Kodascope Model EE with trans ... £30 0 0
Carpenter De Luxe, 16mm. sound ... £100 0 0
Carpenter De Luxe, another snip ... £90 0 0

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RECORDERS
FROM STOCK.
55½ gns.**

Ampro Premier 20, mint ... £165 0 0
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Bolex DA 16mm., very good ... £30 0 0

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G.B.-B. & H. Model 602, new ... £70 0 0
Bolex DA 8mm. ... £25 0 0
Dekko 9.5 Camera, 1.9 ... £35 0 0
(complete with telephoto)

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9.5

CINE EQUIPMENT

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Standard Vox ... £59 0 0
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A.C.E. Tape Recorder ... £53 0 0
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Specto Dual 500 (new) ... £56 0 0
Specto Standard (new) ... £37 10 0
Pathe Gem. 900ft. arms ... £28 10 0
Pathe 200B. 900ft. arms ... £22 10 0
Home Movie (motorised) ... £9 10 0
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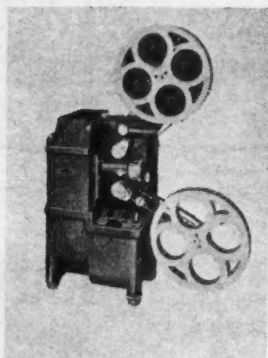
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ONLY £12 required to secure it on E.P. Terms

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Unquestionably one of the best values in projectors to-day. Brilliant light (500 watt) ideal for colour and incorporates automatic safety screen and special switch to control room light. See it demonstrated in our special CINE THEATRE.

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9.5mm.	£53 0 0
16mm.	£53 0 0

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FOR THE CINE OUTFIT YOU ARE WANTING!

We offer highest prices for apparatus offered in Part Exchange. Send us a list of your equipment and the apparatus you require. We can help you. Also state if you require Part or all of the balance on E.P. Terms.

8mm. SPORTSTER

Illustrated opposite is the famous little 8mm. Camera by G.B.-Bell & Howell. Easy loading, Slow Motion, 4 Speeds, Single Frame ...



8mm. GB-BH SPORTSTER

PROJECTORS

9.5mm. Pathe 'Gem'	...	£37 10 0
9.5mm. Specto, 500w.	...	£48 10 0
8mm. Kodascope 46	...	£33 0 0
8mm. Bolex	...	£68 0 0
8mm. G.B.-Bell & Howell	...	£63 0 0
8mm. Specto, 500w.	...	£39 15 0
Dual 9.5/16mm. Specto, 500w.	...	£56 0 0
16mm. Pathe Gem	...	£40 0 0
16mm. G.B.-Bell & Howell
(750 watt)	...	£87 10 0
16mm. Specto (500w.)	...	£48 10 0
16mm. Danson (Sound)	...	£125 0 0
16mm. G.B.-Bell & Howell
621 (Sound)	...	£264 0 0
16mm. Ampro Stylist (Sound)	...	£177 0 0

FULL RANGE OF GUARANTEED SECOND-HAND EQUIPMENT

16mm. Kodak BB, Junior, f/1.9	£42 0 0
16mm. Filmo 141A, f/2.7	£37 0 0
16mm. B. & H. 70DA, Bronze, 2 lenses	£175 0 0
16mm. Ensign Kinecam, f/1.8 Cooke	£36 0 0
8mm. Movikon, f/2.5 Sonnar	£47 10 0
8mm. Kodak B20, f/3.5	£22 10 0
9.5mm. Dekko, f/1.9	£19 10 0
16mm. Victor V, 2 lenses	£72 10 0
16mm. Ensign Auto-Kinecam, 2 lenses	£59 10 0
8mm. G.I.C., f/2.5	£34 10 0
16mm. B. & H. 70, f/3.5 Cooke, 4 speeds	£25 10 0

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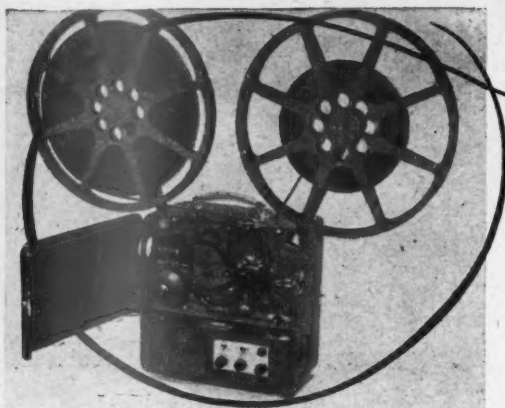
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- Streamlined and Lightweight
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- Sound : 11.5w. push-pull output
- Outstanding reproduction
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1 x 200 watt, 8mm. £30 ; 1 x 100 watt, 16mm. £30.
Both complete in box with maker's guarantee.
One only 9.5mm. Gem, unmarked ... £23 0 0
One only Ampro-Stylist at pre-increase price.

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"CYLDON" REELS run quietly and evenly. They are made of hard aluminium and are dynamically balanced to assure dead-true running. The edges are machined to a smooth radius to prevent scratching. The 800, 1,600 and 2,000 ft. reels are strengthened with steel centres to assure long life and durability. All are satin finished and packed in attractive printed cartons, coloured according to size.

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100ft.	2/3	—	—	100ft.	2/6	1/-	—
200ft.	3/-	1/6	—	200ft.	3/-	1/6	—
400ft.	4/-	2/-	—	400ft.	4/-	2/-	3/8
9.5mm.				800ft.	9/6	4/6	8/-
30ft.	1/6	—	—	1,600ft.	17/6	9/6	13/-
200ft.	3/-	1/6	—	2,000ft.	25/-	—	—
400ft.	4/-	2/-	—				
800ft.	9/6	—	—				

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16mm. Ensign Silent '16'	...	£15 10 0
16mm. Kodascope "B", 250 watt	...	£22 10 0
16mm. Dekko, 500 watt, as new	...	£32 10 0
8mm. Dekko, 500 watt, as new	...	£29 10 0
16mm. Specto Educational, 250 watt	...	£29 15 0
9.5mm. Pathe Ace, 1 amp lamp	...	£4 10 0
9.5mm. Pathe Ace, AC/DC Resistance	...	£3 19 6
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16mm. Ampro "Stylist" Sound Projector, complete with all leads and transformer. Demonstration model	£135	0 0

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8mm. Baucht	...	18 3
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9.5mm. Gevaert Link Charger, loaded 26", film process paid	...	18 9

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Dekko, f/3.5	...	£12 0 0
Dekko, f/1.9, metal case	...	£22 0 0

PROJECTORS

Pathe Ace, 9.5mm. New	...	£6 10 0
Pathe Gem, 9.5mm.	...	£28 0 0
Pathe 200B Plus, 9.5 & 16mm.	...	£28 0 0
Pathe 200B. As new	...	£24 0 0
Ensign Silent 16mm.	...	£20 0 0
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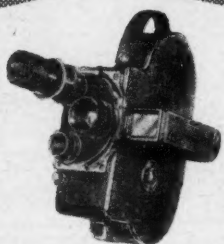
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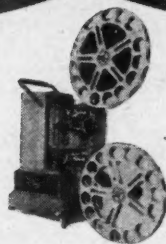
BOLEX

CAMERAS

PROJECTORS



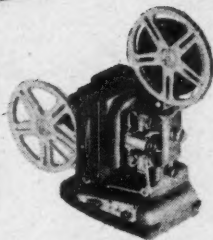
Model H
8mm or 16mm cine camera



Model G
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Model L8
8mm cine camera



Model M8R
8mm projector



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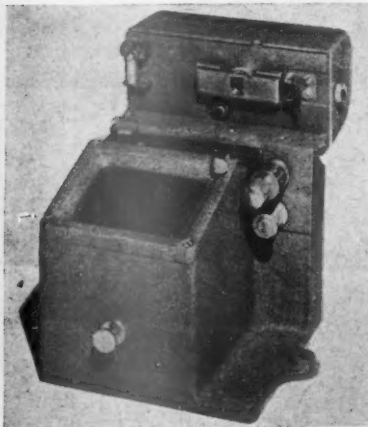


Illustration shows gate open for easy loading

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16mm. Zeiss-Ikon, 500w., Excellent £39 0 0

9.5mm. Pathe Gem, 25 new ... £30 0 0

9.5mm. Pathe "H", 200 watts, 900ft. £18 10 0

8mm. Kodak "8-35", 200 watts. ... £14 10 0

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SPECTO 100 & 500 watt Models, PATHE Range
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900ft. EXTENSION ARMS FOR ALL
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Fitted in 3 mins. Complete with belts, 19/6

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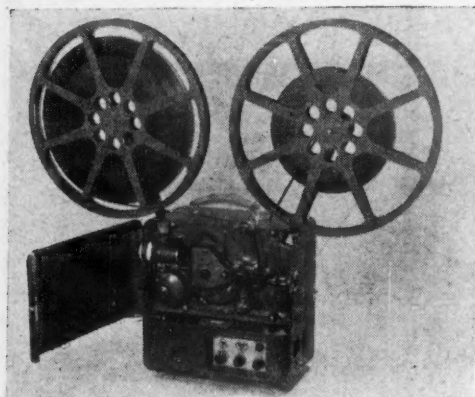
16mm. Kodak "BB", 1/3.5, 50ft. spools. £27 10 0

16mm. Simplex, 1/1.9 Kodak lens ... £26 0 0

Part exchange, H.P. and approval on most items
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CAMERAS BY BOLEX, PATHE-WEBB, DEKKO

PROFFITT OF BOLTON



DANSON D540

Following the huge success of the Model D23 the manufacturers have now introduced the latest model D540, incorporating many refinements.

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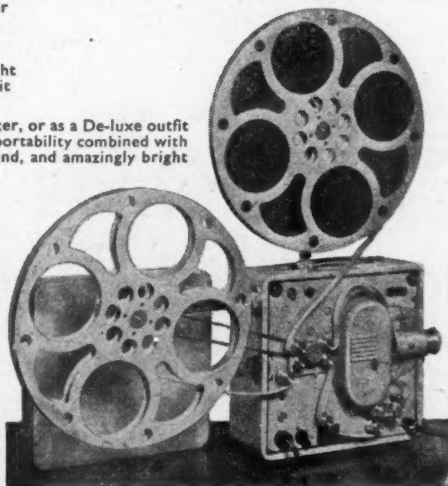
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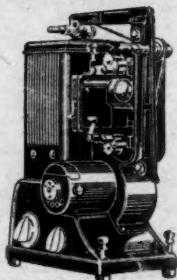
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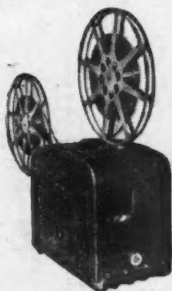
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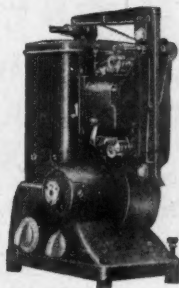
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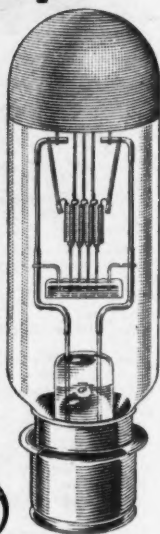
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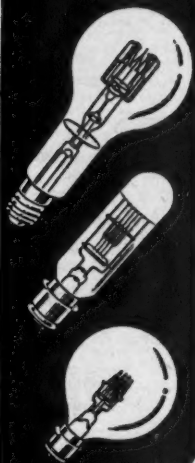
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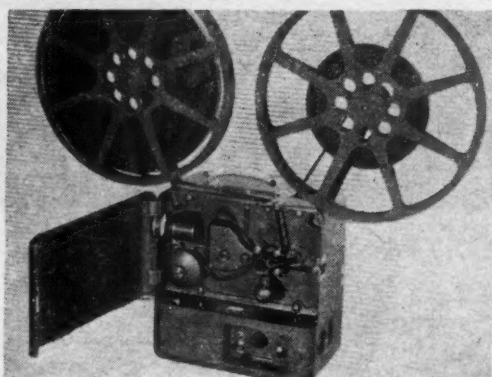
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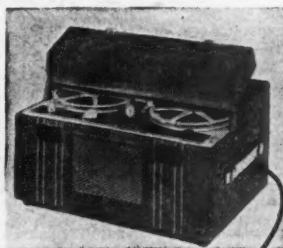
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FILM MAKING AND FILM JUDGING

This is the time of year when the vexed question of film judging invariably turns up. In *Odd Shots* in this issue Mr. George Sewell sniffs suspiciously at the marking system adopted by the Scottish Association of Amateur Cinematographers. Now the SAAC judging sheet is based on the UNICA judging sheet—and the UNICA judging sheet is really a fearsome thing on which we have commented in the past.

Every year there is dissatisfaction with the judges' decisions at the international contests. This is, of course, inevitable when the unwieldy judging panel represents so many nationalities. The dissonance boiled up at Glasgow last year, and the permanent committee have felt impelled to do something about it. Ideas are being canvassed and an effort is to be made to hoist this matter of judging on to a sensible basis. But while an investigation into the size of the panel and the qualification of its members is obviously a step in the right direction, there remains the problem of that curious document designed to guide them to their decisions.

It is a problem which affects nearly every amateur who has ever entered a film for competition or appraisal beyond his own home circle because nearly every amateur film judging panel is operated—fortunately at several removes—on the UNICA principle. That judging sheet, extraordinary though it now is, was once even more weird. The luckless judge was required to analyse and dissect each film metaphorically parcel and unwrap each film submitted to him according to a long list of astonishing classifications, sub-divisions, sub-heads, marks and percentages. He was required to allot so many marks for 'correct' choice of viewpoint, 'correct' length of shot, 'correct' this and that. He probed into lighting and definition, rhythm and tempo, pictorial composition, national, ethical, artistic and instructional value.

Happily, before anyone thought of providing him with a pair of calipers and a foot rule this wonderful mass was condensed into some semblance of order, but there has been no real change in the outlook which was responsible for the first draft.

It does not seem to have occurred to anyone that judging sheets of this kind are designed not for film critics but for film producers. No one but the film producer would think it necessary to prime himself with information

about the length of a shot, picture steadiness and the rest. No one but the film producer would consciously try to break down a film into its technical components. Listen sometimes to the radio programme, *The Critics*, when a film is being discussed. Have you ever heard those eminent folk arguing about the number of marks that ought to be given for pictorial composition in Hitchcock's latest?

Detailed score sheets which have to be rigidly followed are a reflection on the ability of the judge. The inference is that he has to be told what to look for. That wouldn't matter so very much if he was told to look for the right things, but this A-B-C-best-out-of-a-hundred business cannot by its very nature provide for the things that count in film production. How much are you going to give for imagination: 10 or 25? Whatever number you gave you would be rash and silly to give it.

When once you have been told how to parse a sentence you will be able to break down any work in English literature and decide if it is 'correct' English, but your knowledge will not be the slightest good for the appraisal of the style, meaning and message of any piece of writing. In attempting to confine a film into watertight compartments you are conducting a useless post mortem; and it's a post mortem because you have killed the subject of your dissection. The real, vital things will have escaped you—the real creation to which technique is only the scaffolding (how we are mixing our metaphors this month!)—because there can be no provision for their assessment in black and white.

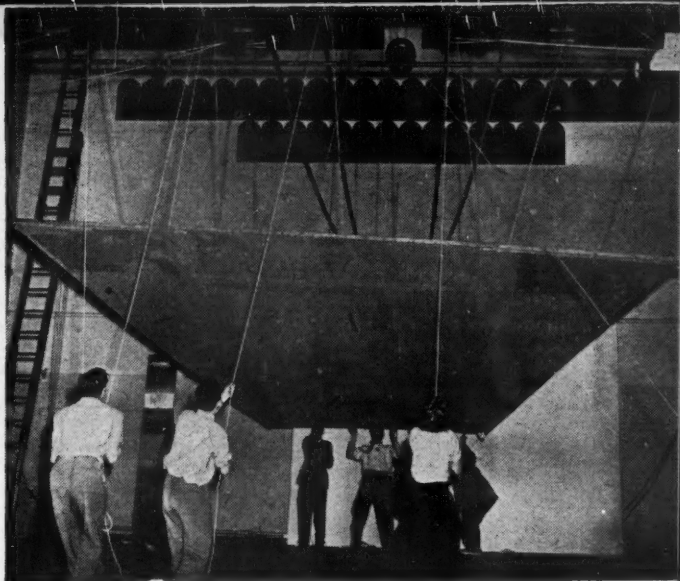
Does this mean, then, that the amateur film maker is not always the best judge of amateur films? It could do! But this assertion requires qualification, of course. The fact is that, generally speaking, the man whose main qualification as a critic lies in his own film making ability may tend to be unduly pre-occupied with technique. Indeed, the form taken by the average judging sheet only too clearly shows that this is so. But most clubs can only call on the services of their own members in the adjudication of competitions, so that a bias towards an interest in the skill shown in building the film rather than in the film itself is almost inevitable.

Of course they are entirely sincere and probably very knowledgeable, and there can be

Erecting the false perspective set for the hospital sequence. Flats such as this and stage canvas were used extensively for set construction.

If the mere mention of abstract films makes you see red, this article (the first of a series of progress reports) is not for you. But if you are interested in learning of the work behind a remarkable project, read on.

By
DERRICK
KNIGHT



WE FOUND A NEW IDEA

Just about a year ago a small group of impassioned film enthusiasts in Oxford sat over a solitary electric filament and bemoaned the lack of ideas which had dogged the career of the Experimental Film Group during the last few years. There was no lack of technical ability on tap, since the experience gained in making *Our College* (Highly Commended, *A.C.W.* Ten Best) and *Sestrieres*, as well as other shorter and less ambitious productions, had been considerable. But we felt empty, devoid of ideas, we had no actors, no script. The Film Group worked in small corners, basements and in outer darkness. It had no glamour.

About this time we were joined in our family grouches by Sam Kaner, a young American artist who had recently held an exhibition of engravings and paintings in Oxford. He appeared at one or two of our meetings, offered some crushing reminders about the purpose of creative endeavour, and told us we had no business to exist as a group unless we were doing something artistically worthwhile.

One day he put before us an idea for an abstract film-ballet. It was conceived in colour and needed professional dancers plus complicated trick effects and sets. We were excited by the idea, but repelled by the difficulties. It seemed too ambitious for our resources, nor was it within the range of any

individual amateur film group that we knew of anywhere in the country. Therefore as a practical idea for the group we reluctantly dismissed it, but the conception was exciting enough, so we went on building castles in the air. Besides, we had to submit to the jibes of the artist who implied that we lacked guts. The project was a subject of intense academic interest . . . Was it technically possible? Could the artist's effects be achieved on 16mm.? And so on and so on.

Then one day Mai Zetterling came to Oxford to speak to the Scandinavian Society. She chanced there to hear of the project and must have later spoken to her husband, Tutte Lemkow, the ballet dancer, for he wrote, and having met us to discuss our project, became keen and promised to find other dancers who would work on a venture of this sort for the love of it—if we could find the equipment and the finance. We came down to earth with a bump.

Working through one practically solid forty-eight hour stretch, Sam Kaner evolved a twenty-page first treatment. It contained a précis of the action with some indications as to sets and characters. It showed that his purpose was to combine the visual art of the cinema with that of dancing, colour, composition and music being used as plastic elements. It visualised a painter's ballet, an



Tutte Lemkow dances in the first sequence to be filmed. The set consisted of white flats and white canvas floor—stage canvas had to be used to cover brown floor.

attempt to weave dancers, sets and colour into moving abstract patterns.

There were to be only three characters for, writes Mr. Kaner, "does not the apple, bottle and the table of a Cezanne have as much emotional impact as the busy Rubens mural or a corps de ballet on an overcrowded stage?" Each of these three characters was to have his own primary colour and a musical theme played either on a particular instrument or group of instruments. To achieve unity from this volatile material, the artist had rigged up a story-theme, but mainly, he says, to give the non-artists working on the film—people completely unused to the abstract idiom—something to get their teeth into.

If we were now to attempt this project we could only do so during the long summer vacation.

A nucleus was formed around the artist to begin serious work, and for the next months the brunt was borne by Guy L. Cote who had edited and produced *Sestrieres*, myself, who had little previous experience but was Secretary of the University Film Society, and our young secretary who slaved away her evenings for us. Guy Cote was to direct the film for the artist, I was to produce it.

The two things we had to make sure of

before we could think of getting a full team together were money and equipment. Four months seemed a long time in which to get what we wanted. It wasn't. During that period we wrote an average of ten letters a day. Our filing system got more and more complicated. We needed cameras, lighting equipment, set materials, a studio, cheap accommodation, a budget.

We made lists of the things we had to do and the people to do them. Each of us had a copy and a conference each night added a further page but we also had the satisfaction of crossing off the items as they were settled. With so complicated and many-sided an enterprise as this it was vital to put everything down in black and white.

We tried every expedient we could think of to raise the money. First we decided to adapt a scheme of Thorold Dickinson's. He envisaged film making for intelligent audiences, unhampered by thoughts of box-office, such as could rarely be undertaken inside the industry. The films were to be financed by subscription from all members of the Film Society movement. We hoped we might adopt the principle on a small scale. We thought that if we could make out an attractive enough prospectus, we might get enough support from the Film Society movement to provide the solid basis of our finance.

We were partially successful. Money is still coming in from this source. We approached ballet clubs, too. We also tried a benefit concert. Unfortunately it came at the end of the summer term and there had been too little time for publicity; it was financially unprofitable. However, by the beginning of June, enough money had been raised or promised to enable us to carry on.

Collection of equipment was almost as difficult. We had our own Bolex H.16 with f/2.5 one inch, f/2.8 wide angle and 3 inch telephoto lens, photofloods, a couple of rather wobbly tripods—an ex-R.A.F. and an A.C.T. both with light pan and tilt heads (no use for heavy 16mm. cameras), exposure meters, turntables and an amplifier. For the film we were embarking on this was laughable. We were, in fact, virtually starting from scratch.

We knew that if we couldn't make a good technical job of the artist's vision we might as well pack up, for if we had to worry about faulty equipment the result was not going

to be an artistic experiment but another joyride of tat and sticking-plaster that so many amateurs seem to enjoy. It was imperative to have other cameras with a greater range of lenses, at least one heavy tripod with geared pan and tilt head, and if possible several light ones, too.

We thought we should need at least 50 kws. of lighting equipment in one, two, three and five kw. spots, with any arcs we could get hold of. In the accessory line we needed lens hoods, filters, gels for the lights, a dolly, a colour temperature meter, correct data tables and a hundred and one little things which in the mass would have cost so much to buy. We were determined to borrow them all.

At the same time a temporary studio eighty feet long and a minimum of thirty feet high had to be found. It had to have a floor flat enough to dance on and there would have to be no objection to our making a mess. One of the major scandals of Oxford is that there is no University theatre. So after unsuccessfully searching among church halls, we had to look further afield.

The problems of finding a crew were also formidable. Unfortunately it was not realised (and this was nearly our undoing) that for the type of film we were setting out to make we should need a skilled stage crew. We woke up at the beginning of June to find ourselves without stage-manager, carpenters, electricians or stage-hands.

The purely film crew we had in abundance. Apart from the initial threesome, there were two good cameramen, camera assistants of all kinds, two assistant directors, artists to do continuity sketching and an 'optical adviser.' The artistic side presented difficulties. Our composer was suddenly spirited back to the States at the beginning of July, but we were fortunate to find another, young Christopher Shaw (who had worked with the Group before), willing to undertake a new score for us.

For some time, too, we searched for a choreographer but Tutte Lemkow eventually decided to do his choreography. To dance the part of the Girl he brought with him Sarah Luzita, formerly of Ballet Rambert. To design the sets Mr. Kaner invited two American artists he knew in Paris, but they could not come until a few days before production was due to begin—and then could not agree with him, and so went home. The costume designer did not produce costumes in accordance with the artist's conception. It became clear that the script was too much Mr. Kaner's for it to be split among many different personalities, so he did both sets and costumes when the time came.

The chase after equipment and money continued right through the summer months. At the beginning of June we had an offer from Cheltenham College, then in process of rebuilding its theatre. It was not quite



Watched by the producer, Sam Kaner prepares masks for the second sequence in Cheltenham College carpenter's shop.

finished but would be ready enough for our purposes by the second week in August. Lodging accommodation was to be had fairly cheaply in the town; there were workshops in the College and, above all, there was stage material we could use, enough power on the spot and a nucleus of lighting equipment which we could hire extraordinarily reasonably. We inspected it, and entered into a contract. We were to have the theatre for the five weeks from August 11th. The artists, technicians and staff were warned; the chase for equipment was redoubled.

By the first week of August we had nearly all we wanted. The generosity of small studios, cine firms and individuals in the film industry procured for us our most urgent needs. We were loaned a Pathe Webbo and a Cine Kodak Special, a heavy Moy 35mm. tripod with geared pan and tilt head, three light Vinten tripods, a Megatron colour temperature meter, a range of Hewitt and Mole-Richardson two, three and five kw. spots with barndoors and niggers, and five spider boxes with thirty-foot tails. We had been given 900ft. of Kodak Plus X stock for the montage sequence which was to end the film. We had already bought 4,000ft. of Type A Kodachrome of Rochester manufacture which we kept in one of the college refrigerators until needed. We found a source of cheap three kw. bulbs.

Cash had been a trickier problem. The money from Film Societies came in a slow trickle. It was the wrong end of the year for them. But we had enough to start on, and crossing our fingers, we ploughed on.

Before beginning actual production we took the precaution of making a series of physical tests of our equipment and stock. At the same time we tried out some of the effects the artist was hoping for. An elaborate schedule of tests was planned for the second week in July in a small hall in Oxford. A budget of £50 out of the total was considered justified, for without these precautions we might discover too late mechanical defects in the cameras or meters which in an amateur project such as this might have spelt disaster. We tested for

Camera	Lenses
Film scratch	Definition
Frame line	Accuracy of focusing
Speed (24 f.p.s.)	Accuracy of stops
	(transmission stops)

Picture steadiness	Sector control (fades and dissolves)
Register of finder	Varying shutter speeds

Lighting

Effect of colour temperature
Make-up
Shadow effects
Contrast ratio (i.e., of drapes).

During the tests we discovered that our Webbo wouldn't take Kodachrome owing to gate pressure and it had to be sent back to the works for adjustment. Then camera movement with the new pan and tilt head and tracks and dolly was tried. We successfully used 22ft. long steel H section joists to run the dolly on. We tried out the paint and materials we were to use in costumes; we made notes of the effect of colour filters on the lens and coloured gels on the lights in various combinations. We made tests with different coloured make-ups on the dancers. At the same time some of the leading Kodachrome cameramen in the country were consulted, so we had double checks.

One of the items we hoped to use in the film and try out during this test period were translucent plastic statues which could be lit up from within. It was found, however, that liquid perspex was more tricky to use than we had imagined and as a sculptor's material was infernal. Proper moulds were too expensive to make, so we dropped the idea. Several other experiments were carried out and found not to yield the results we had hoped. Sometimes the technicians were just awkward and refused to try them. During these tests our 'optical adviser' resigned because he didn't get on with the director.

There was another major headache before we moved to Cheltenham. Less than ten days before the move, word came from the Bursar of the College that the insurance company were getting hot under the collar about our using the theatre as temporary film studio and required a premium of £125 if we insisted in doing so, besides holding us to a freedom-shattering list of regulations. No amount of discussion would persuade them that 16mm. stock was virtually unburnable, and even a demonstration in the office with both kinds of stock failed to sway them. They were scared of film and scared of amateurs.

(Continued on page 1018)

"Portrait of Peter" is an unusually imaginative film in which the sequences are expertly contrived. (All the illustrations in these pages are frame enlargements from the films.)



FAMILY AFFAIRS

Joint efforts by family teams were, among the Class B prize-winners in the A.C.W. Intermediate Competition. A survey of the Class A prize-winners (films taken with f3/5 fixed focus cameras) appeared last month.

Light-heartedness is the keynote of the winning films in Class B (for films taken with other than fixed focus f/3.5 cameras) in the A.C.W. Intermediate competition. Indeed, it is largely to this that they owe their success. One can more readily accept inadequacies in a gay treatment than in a sombre one, for it persuades one to tolerance.

Even the lack of polish which is more or less inevitable in the personal film can become an item on the credit side, for at least it conveys genuineness and sincerity. That is not to say, of course, that every care

should not be taken to present a properly constructed movie. It is because they have taken care and have visualised their films as complete entities instead of a mere series of episodes that the winners have arrived at the top.

Mr. Lewis Webley's *A Dog's Life* (400ft., 16mm., Kodachrome) is a happy film which enables us to share the pleasures of a happy family. There is no obviously contrived incident: all fits into the framework of the daily round, but each item is shaped with proper regard for presentation so that the trivial is given an edge which lifts it out of its pleasant ordinariness. Even the smuggler sequence, artificial though it is, does not disturb the pattern, for it is clearly a charade in which the players hugely enjoy themselves—and communicate their enjoyment to us.

The absurd poodle Lindy, always ready for a romp with the boys, good-natured and patient in braving the hazards of family life which include being tied in a sack and shampooed in the kitchen sink after a culinary disaster; the ebullient youngsters; an understanding mother and a father who joins in the fun . . . these are the characters in a comedy that keeps one chuckling. And it ends, as it should, with a laugh at Lindy's expense.



The happy nature of Lewis Webley's Kodachrome film "A Dog's Life" is effectively conveyed in this beach shot.



Mrs. Davies arranges a conventional pose for Jonquil—a shot from "What Shall We Film" which light-heartedly surveys the conventional approaches to family filming.

The boys are being told a bedtime story. As usual, Lindy has jumped on to the bed and comfortably composed herself to listen to what is going on. We don't take the story seriously. It is the boys themselves—and Lindy and father—who are the characters in it: a holiday adventure at the seaside with father as a not too menacing smuggler and the boys gaily dressed in musical comedy smuggler costumes which they miraculously assume by stop motion.

The story over, mother tucks up the young desperadoes and departs. But she pauses outside the door, returns and opens it. There is an upheaval in the bed clothes. A somewhat shamefaced Lindy leaps from under them, dashes downstairs and dives into her basket.

The film is well constructed. There is variety of incident, plenty of action and a generous selection of close shots which give vitality; but there is occasionally a tendency towards jump cuts—that is, covering two parts of an action in one take so that the subject appears to jump. There should be a change of camera position in these few cases.

Planning a Light Comedy

Yet *A Dog's Life* did not start out in the form in which it now appears. Mr. Webley says he has read *A.C.W.* since 1939, "devoured the articles and had the benefit of a thousand and one kinds of advice. With this advice and Cornish scenery, what was there to go wrong?" For answer, take three weeks of rain, three energetic children scampering round the tripod, the ever playful dogs, a tide that was always in when it ought to have been out, and serve as a dispirited-looking melange.

The idea for a light comedy came as the family were huddled in a cave listening to the rain. Had not David, wearing an old

pair of breeches, a silk handkerchief round his head and a cask on his shoulder, won first prize in a fancy dress competition? If only it would stop raining for a day...

It did. But the film did not turn out entirely as was expected. Some of it was unusable. It seemed too slight to stand on its own. But Mrs. Webley breeds poodles. Now smugglers and poodles might be fun... And so a script was prepared. If you plan and so *know* what you want, you become a critic of your own work as you go along, for you know at once if the action is as you want it. You are not so prone to let things get by in the hope that they *might* turn out all right.

For one episode, for instance, Lindy had to submit to being showered with flour three times before the director was satisfied. Of course, had it been anyone else but Lindy, this attention to detail might not have been practicable. Mrs. Webley helped nobly in the production and, says the producer, "we owe a lot to the encouragement of the Sutton Coldfield C.S."

Shot-for-Shot Script

In *Hectic Holiday* (125ft., 16mm.), another lively film, there is also a part for a dog. It is he who scores the laughs in a running gag—diligently removing tent pegs as fast as two young men hammer them in. Although continuity is patchy at times, Mr. Sidi's cameo about the adventures of a party of campers is a brisk little picture which provides very good portraits of the players. And—excuse us if we bludgeon the point home too often—it was *planned*. It is the first picture he has filmed to a shot-for-shot script, and the end eloquently testifies to the means. Mr. Sidi has always been a lone worker (though he joined the Cambridge University F.S. on entering the University), preferring to devote most of his time to his own films.

He dragged the family to Grasmere "on the pretext of enjoying four days camping," and prepared to shoot a film which was to run to about 400ft. The actors were briefed: "Don't wave as you pass the camera!" (but what's the use?). Skipper was trained to whip out the tent pegs



John Soulsby was making a kite for son Richard when the idea for "A Tale of a Kite" (8mm.) came to him.

smartly and got so expert at it that it was possible to shoot the action from a number of different angles.

For the shot of him consuming the camper's supper his favourite horse meat was substituted for sausages. A close-up of him licking his chops was not so easy to contrive, but rubbing a piece of meat over his snout produced the required reaction. His anxious, contrite look on being 'found out' was produced in the only way—by scolding, about which the party felt badly but rewarded him handsomely later.

On the first night it poured with rain. One of the tents leaked like a sieve. There was nothing for it but to return home—with only a quarter of the film shot. Back in Leeds Mr. Sidi took a few shots in the garden to round it off, carefully choosing the angles so that the background could not be identified. Two close-ups of head and shoulders were taken with the subject sitting on the roof of the house in order to get clear of the trees which fringed the garden.

Only in one case do these shots betray their origin: the lady wears a different



A leaky tent cut short the filming of "Hectic Holiday", a 125ft. comedy cameo by A. Sidi.

dress—"which only goes to show," says Mr. Sidi, "the necessity of jotting down a few continuity notes for each scene. I'm glad now," he concludes, "that I was unable to make the film as planned, for had it been much longer it might have become tedious and I should have had to shorten it anyway."

Unusual Family Film

Mr. A. E. Gillings's *Portrait of Peter* (16mm., 200ft.) was begun before the leading player was born, for it is a family film—and an unusually imaginative one. At the beginning no script was used, though Mr. Gillings had the form of the picture in his mind, but with the arrival of Peter he not only worked out a scenario but made rough sketches of each shot in order to ensure compositional unity.

There is little of the familiar baby routine in this film. The symbolism which points the pre-natal sequences is perhaps scarcely very appropriate for what is essentially a family film: the leaping fountains and trembling leaves are presented in very attractive patterns but the theme of cosmic harmony is out of key with the individual manifestation of it.

But the sequences are expertly contrived. The later symbolism which mostly takes the form of comparison, like objects being linked to enhance mood, is much more to the point and gives the film a certain distinction. Mr. Gillings has the eye and the imagination of the artist, and family requirements are amply provided for by a considerable number of really luscious close-ups of child and mother. (Mother, incidentally, also helped with the camera).

There is *movement* throughout and a quite clearly defined rhythm. The film has been conceived as a lyrical essay on babyhood; a series of well arranged patterns which evoke mood instead of merely stating fact.

Bribery and Direction!

Tale of a Kite (100ft., 8mm.) by Mr. and Mrs. John Soulsby, is also a family film—and a very successful one. John had been making a kite for Richard, and that gave him the idea for the film: the making of the kites with Richard's assistance and the triumphant flying of it. He gave advice on the script to Mary who then had a free hand.

She discovered, he writes, "that directing very young children was quite different from producing a play (of which she had experience). Too young to listen to reason, they responded well enough to bribery with grapes and sweets". Richard was actually rather scared of kites, and his constant plea

when asked to handle one was : " Well, you see, I don't like kites." Even so, he gives a most engaging performance. Indeed, one would say that he shows an amenity to direction quite remarkable in so young a child (and a charming portrait of him results)—which is surely flattering testimony to the patience and skill of his parents.

The camerawork is good throughout, with a liveliness that comes of frequent change of angle, and continuity is effectively managed. The build-up (the making of the kite) is very successful but not quite enough is made of the action to which it leads and the ending is perfunctory, but it is a film one would gladly see again.

Another Joint Effort

" A lesson learned from it," Mr. Soulsby tells us, " is that a film featuring very small children should be shot within a matter of weeks. Though its action covered only a few days. *Tale of a Kite* took six months to make, during which time the younger boy had progressed from the crawling to the toddling stage. Fortunately, however, these signs of inconsistency, though all too evident to the producers, are seldom noticed by the audience."

Finally, a witty little film, *What Shall We Film?* (175ft., 16mm.) by Mr. and Mrs. A. W. M. Davies—another successful joint effort, you note. Mr. Davies has two very worthwhile ambitions which we commend to the notice of every maker of personal films : short term—to make short films about humdrum subjects without being

humdrum ; long term—to make a long film which isn't just long.

In *What Shall We Film?* they ingeniously survey all the possible conventional approaches to the family film and thus adroitly present portraits of themselves (and baby Jonquil) in a variety of moods. Mr. D. is stumped for an idea. A flip through the pages of *A.C.W.* fails to light a spark. Mrs. D. helpfully suggests this and that (miming throughout—no sub-titles).

Filmed in Five Hours

Mr. D. is not impressed, but in the result, by turning down every suggestion, he produces an admirably meaty little film of them all. Camerawork is occasionally a trifle uncertain—some of the shots are interjectory rather than part of the pattern, but the film gets home.

Every shot was scripted—but about 20% of the exposed film was left on the dining room floor. The script was written on a Saturday and Sunday and the film shot on a total of five hours on the Monday and Tuesday afternoons. " In my personal view," says the male half of the team, " if the film has anything to recommend it, it is that it uses the method described in the article ' Getting Yourself in the Picture,' published in *A.C.W.* last year, although in a very elementary way."

But technical agility is arid unless the producers have something to say. And they have. And a last tip " to fellow beginners : buy a good exposure meter when you buy your camera. If you can't afford both, then borrow a camera."

Have You Got Your Badge Yet?



This photograph of the badge is larger than actual size

We offer our apologies to the very large number of readers who have had to wait about three weeks for their badges. The demand has indeed been extraordinary and has made nonsense of our most optimistic calculations. We ordered a supply that we felt sure would be more than sufficient to last for three months—and it entirely disappeared in six days. We had to have cards hurriedly printed to advise applicants that there would be a delay in fulfilling their order, but the makers of the badges assure us that by the time this issue appears a new large supply will be ready (the managing director of the firm is himself a keen cine man and is doing all he can to step up supplies!) so there should be no difficulty about meeting all orders. If you would like a badge but do not want to cut your copy of *A.C.W.*, will you please send us your application on ordinary notepaper. Do not enclose a stamped addressed envelope—the badges cost 1s. 6d. each post free.

To The Editor, Amateur Cine World, 24 Store Street, London, W.C.1.

Please send me badge(s) stud/brooch type for which I enclose P.O. for

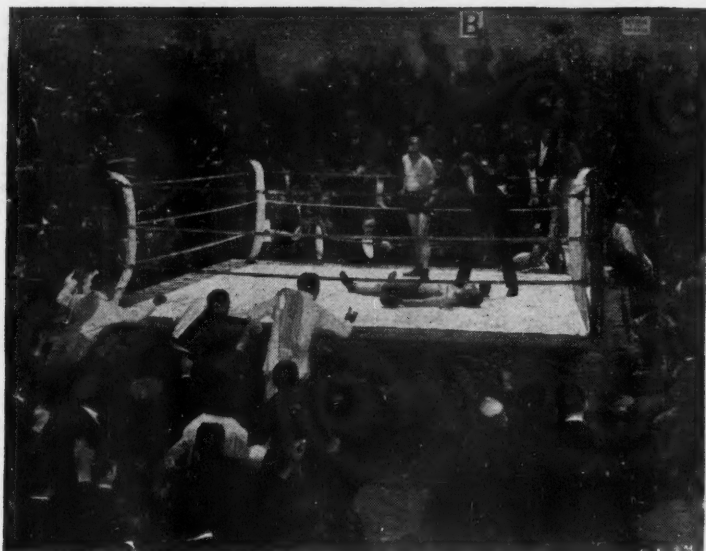
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(BLOCK LETTERS, PLEASE)

Please mark your envelope "Badges".



Counted out! The climax of a boxing scene from "Auld Lang Syne" (1929), which featured Sir Harry Lauder and Pat Aherne—the boxer standing in the ring. Filmed silent at 16 f.p.s. this film was later dubbed with a sound-track of Lauder singing.

THE K.O. OF THE SILENT FILM

My own filming in 1925 began with a Stacpoole story of the tropics, *Satan's Sister*. We made it in Jamaica. Betty Balfour played the lead, and I managed to get Pembroke Stephens, a young undergraduate from Cambridge, to play opposite her. He was so exactly the youth of Stacpoole's tale that, despite his inexperience of film work, I felt I could guide him through successfully. It was a rattling good yarn of pirates and buried treasure, needing the background of palm trees and seashore and pirate ships. Desmond Dickinson was one of my cameramen; now he is a camera artist of world fame, and justifiably so.

Our contract with Betty was nearing its end; I was yearning to get back to my old love, the film narrative prepared directly for the screen, born in the director's mind, and carried to fruition by him alone—just foolish arrogance.

During the year I had visited Abel Gance in Paris. He was at work on his ambitious film, *Napoleon*. His enthusiasm was

George Pearson began film-making in 1912 under conditions which in many ways were akin to those in which the amateur of today works. This is the third instalment of his memoirs.

infectious. Later I met Carmine Gallone in the Rome Studios, equally excited about his *Garibaldi* project. We were all visionaries then, convinced that the silent film was an established art medium nothing could destroy.

I returned home to make *The Little People*. The theme was probably the result of my Italian visit. I had been greatly amused by the puppet shows, and had begun to suspect we were all more or less puppets, creatures of circumstance, unaware of the strings that pull us this way and that. I intended to tie this thought to the Italian puppets of Milan, as similes of ourselves. I invited a young man from Oxford, a friend of my son's at Keble, Thorold Dickinson, to aid me with the script, for he had shown a deep interest, and real understanding regarding the film medium. Together we went to Milan, met

By GEORGE PEARSON



Sir Harry Lauder toes the line—
A scene still from "Auld Lang Syne." Bernard Knowles was the cameraman for this production and the original film script was written by Pat Mannock.

the famous Milanese players, and back in St. Raphael worked on the film treatment.

In Paris I found another enthusiastic young man, Alberto Cavalcanti. He had already established his reputation as an art director; he was just the kind of man I needed to design my sets. We made the studio scenes in the Paris studios, and Cavalcanti's work inspired us all. The location work was done at Lescarene, behind Monte Carlo. Cavalcanti's upward progress since then is well known; his genial encouragement and vision have influenced the advance of all who, by good fortune, have worked with him.

I only partially realised my film purpose; the film was considered somewhat highbrow. It certainly was a far remove from the cockney fun of Squibs, but I had risked an arrow in the air, and I fear it fell I know not where. These things come to chasten us! And so ended 1925.

Year of Disturbance

1926 brought Betty Balfour back to us for her last film under our banner—*Blinkeyes*, a story of London's Chinatown. It was a happy little film, but I was saddened by the shadow of Betty's departure. The heavy and rising costs of running a permanent staff and a developing plant at Craven Park forced us to sell the outfit and rely on hired floors of greater capacity. It was a year of much disturbance.

But though Welsh Pearson had slowed down, other companies had gone ahead. In 1927, for example, Hitchcock made a delightful film that brought a new broad

comedian, Gordon Harker, to the screen in *The Ring*. Two interesting memories stand out in my mind during that hard year of 1927: meeting two famous men, Gordon Craig, the acknowledged master of the stage, and John Buchan, the novelist.

When I met Craig, I knew I was in the presence of a genius; he asked me if I could guess what subject he would choose if he decided to make a film. I fell into the trap, "Macbeth," I replied. He laughed and then staggered me by saying his choice would be "Robinson Crusoe." My obvious incredulity led him to explain. With a suitable gesture he said "My trees would be horrific!" Alas, he never made a film.

Aeroplanes a Luxury

I discussed with Buchan the possibility of his writing a story of airmen, to be called "Conquest" (his title). I regret we never made the film. I fancy it was lack of sufficient finance. Aeroplanes were a luxury. But we took a daring step by choosing his novel "Hunting-Tower"; daring, since it would be an expensive venture and unless an American tie-up could be obtained, too great a financial risk.

We secured the tie-up with Paramount on condition we engaged an American star, an American scriptwriter, and an American cameraman. I went to Hollywood to collect these at the Paramount Studios.

At the British end we, too, went all out. Bamborough Castle was granted us for location work by the owner, and best of all, Harry Lauder was induced to play the cheery little Scots grocer who became a valiant knight who saved a lady. The film needed a group of laddies from the Glasgow Gorbals, I went to Glasgow to find them. About a hundred tough youngsters had been collected for me.

In a cinema hall I sat with J. J. Bell who

knew his Glasgow thoroughly, and we sifted that bunch of daredevils down to the few I wanted. They were in our charge for the duration, at Bamborough, and in London at the Stoll Studios. They gave us one or two frights, but they were absolutely loyal and they never let me down.

In 1928, the year of the formation of Gainsborough, our own company was reformed and for a time we considered building a studio at Welwyn City but abandoned the idea for a scheme to hire the Cricklewood studio main floor for a year. We needed only a staff of key technicians. Among them were two young men who have since made film history. Bernard Knowles became my cameraman. To-day he is in the front rank of successful film directors. Teddy Carrick became my art director. He is, to my mind, the supreme master of his art; his published writings will become classics; his influence on all who have worked with him has been tremendous.

Natural Backgrounds

Our now re-born company of Welsh Pearson Elder started its work with a fairly modest production that I was to direct in Spain. I had titled it *A Girl of To-day*, but Paramount changed it to *Love's Option*, presumably a better box-office allurements. We hoped to establish two young British stars, Dorothy Boyd and Pat Aherne. Our locations provided natural backgrounds till then unknown in British films; the Pyrenees at Jaca, with the morning mists clearing in the sunshine, the dry plains beyond Pampeluna, the streets of San Sebastian, and the queer high-perched villages of Azpetia.

Other newly-formed companies were

rapidly going ahead with ambitious programmes. Hitchcock made *Champagne* in which my old star Betty played the lead. Mabel Poulton was starred in the *Constant Nymph*. Herbert Wilcox made *Dawn* with Sybil Thorndike. Sinclair Hill brought Madeleine Carroll to the screen in an excellent film, *The Guns of Loos*.

One film of that year of 1928 deserves special mention: Asquith's *Shooting Stars*. A. V. Bramble was the responsible director; Asquith made his first contribution to film construction as associate with Bramble. I know that the influence of Asquith was revealed in the film, and that Bramble always has acknowledged it fully.

Death of the Silent Film

1928 was also momentous in an ominous way. A scientific development that fore-shadowed disaster to the silent medium was at our gates. Could it be possible that our ardent daring twenties were to be, after all, nothing more than the twilight years of a medium that would pass away? Were the seeds of dissolution already at work? We had become so enthusiastic about the emotional appeal of the great Continental films, with their imaginative construction that needed no human voice for illumination, that we were oblivious to the real reason behind the growing success of cinema with the people. It was life caught in the living that attracted them, but since speech is part of life, surely the film without speech, excellent as it might be, still lacked a vital attribute.

I was in the Piccadilly Theatre with my wife at the showing of *The Singing Fool*. I turned to her and said "We have been present at the death of the silent film." My first reaction was utter sadness, but though



The company on location in Spain for the filming of "Love's Option" (1928). The original title, "A Girl of Today," was changed by Paramount because the new title was "presumably a better box-office allurements."



To the rescue! Pat Aherne arrives at the open window in the nick of time. The locations for "Love's Option" provided natural backgrounds till then unknown in British films.

my world seemed to be disintegrating, my mind was able to divorce itself from my heart. I knew the change was irrevocable. The outlook was frightening.

Film-makers were split into two camps: those who dismissed recorded speech as a wild-cat experiment that would pass away as suddenly as it had appeared, and those who saw it as the beginning of far greater progress—in fact, a blessing. The battle was set. Technical difficulties and vested interests would be overcome.

British production plans were in the melting-pot. Our newly-formed company was heavily committed to a programme of silent films. I had already started on a second picture with Harry Lauder, an original tale by Pat Mannoek—*Auld Lang Syne*. Another unit of our company was contracted to make the most expensive film we had ever attempted, *The Silver King*, Henry Arthur Jones's famous melodrama. Hayes Hunter, the American director, was in charge, and we were also negotiating a film to be directed by the Russian director, Kommisarjevsky.

Dilemma

What were we to do? To the complete surprise of my co-directors on the company board I had taken the side of the talking film. It was incredible that I, who had been so ardent an adherent of the silent medium, so bitter an opponent of the spoken word, should now turn traitor, for so it must have seemed to them. I was a lone soul on that board. I could not explain myself to my colleagues with any seeming justification, but on the other hand I could not deny my views. I had hoped we might cut our losses on the

work already done on *Auld Lang Syne*, and *The Silver King*, and be the first British firm to enter the new arena of the talking film, but I could not convince them. I could not blame them, for none of us knew whether the whole thing was but a will-o'-the-wisp.

Well, the die was cast. I was a stubborn renegade, but my duty was to my company. *Auld Lang Syne* had to be made, and it was truly ironical that it had to be a silent film, with Lauder shown singing three of his most famous songs. I arranged that he should sing them as near as possible in synchrony with a gramophone record during the filming of each, for I definitely intended that they should be heard by future audiences. Just how to achieve this I did not then know. I had only vague ideas. The film was turned at 16 f.p.s. How to secure perfect lip synchrony on to a sound track was our nightmare.

'Impossible' but. . .

I will not inflict on you the details of how it was done, but after many weeks of intense experiment, aided by a close friend, Fenn Sherie, I was able to obtain a positive of Lauder singing each song with perfect lip synchrony to a gramophone disc revolving at normal speed. The next step was to obtain a sound track by R.C.A. from the disc.

I went to New York, met the R.C.A. officials, who smiled at my request, and scared me by their assertion that I was only deceiving myself, that strict lip synchrony under the conditions was impossible, and that R.C.A. could not allow the use of their system for anything that was imperfect, especially at this critical stage of early commercial opposition. But eventually I was given an opportunity of proving my assertions.

Several R.C.A. officials attended, all definitely incredulous. With a sinking feeling in my stomach I gave the demonstration. It was successful. "Well, I've seen

it, and I'm damned if I believe it," said their chief expert.

R.C.A. agreed to put the songs on sound track, to be inserted in our silent film at the correct places; the work was done in New York, and at the trade show, later, in London, Lauder was seen and heard singing in perfect synchrony, in a film that was more than ninety per cent silent.

In America they were busy with the many intricate problems of the new medium, sound-on-disc or sound-on-film, silent cameras or camera blimps, sound proof stages, and all the complications of directing artistes under entirely new conditions. In England, Hitchcock was perhaps the first to experiment with the imaginative use of sound in *Blackmail*. His efforts strengthened my faith; I admit I was envious of his opportunity.

In 1929, I met Pudovkin for the first time; he had come to London to talk about that great Russian film, *The End of St. Petersburg*, to our London Film Society. To talk with Pudovkin was an inspiring experience, but it was, for me, tinged with sadness. The great Russian films had touched the heights of the silent medium, but sound had now arrived.

My own company had almost exhausted its finances in a lost cause. Depressed, I withdrew for a time from active work, and concentrated on tentative scripts that might perhaps be used in the new medium if opportunity ever arrived. In a quiet room away from Town I became a recluse; my old silent world lay in ruins about me. I saw no door opening into the new world. But things were happening in Town that were to affect my future. (*To be concluded.*)

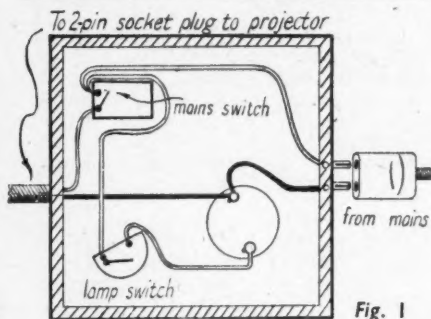


Fig. 1

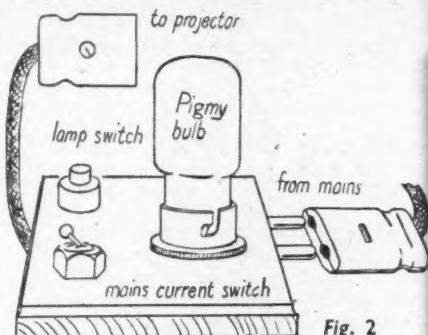


Fig. 2

The Workshop

You are invited to contribute to this feature. If you have produced a cine gadget which you consider to be novel and which does its job efficiently, we shall be pleased to hear from you. All material published is paid for.

PILOT LIGHT FOR 200B AND SPECTO

Although many 200B owners have modified their machines, there are still a lot in use which lack two simple and very worth-while refinements: a mains switch near the projector and a pilot light. But modifications to it tend to decrease its market value, so I made my pilot light and mains switch as a separate unit.

The total cost was little more than 10s. Materials required are: polished wood block (of the deep type used for mounting wall switches, not less than 3½ in. square), bakelite batten lamp holder, toggle switch, table reading-lamp switch, wire connecting plugs of the pin and socket type, pigmy lamp, 1ft. of twin core braided wire and 1ft. of single wire.

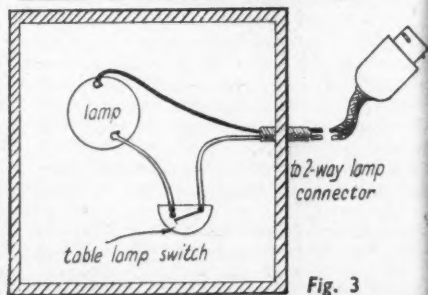


Fig. 3

First drill a ¼ in. hole through one side of the block to take the braided wire (ordinary lighting flex can be used but it doesn't look so neat). Then drill a hole to take the lamp holder. The nearest bit size is 1 in. but the hole can be enlarged with a half-round file. It is important to remember, when making holes in the top of the block, to mark the centres from the underside to ensure that the holes do not cut into the sides of the block.

To fit the lamp-holder: discard the base and remove the ring which is normally used to hold the shade. Insert the holder from beneath the block and screw on the ring from the top to secure the fitting.

It is a simple matter to drill the holes for the switches but you may find that the wood is too thick to allow sufficient thread to protrude above the top of the block. This can easily be remedied by paring away a little of the wood round the underside of the hole. A useful hint — mechanics will certainly know of it — is to dismantle each item after fitting, before you proceed with the next.

Fitting the Mains Lead

The only constructional work now to be done is to fit the mains lead. First unscrew the wire connector with the pins and take them out. Drill two holes at the end of the block and press in the pins—they must be a tight fit—until their shoulders are flush with the wood. Care must be taken to ensure that the pins are the correct distance apart and in line so that they will fit into the socket.

Before fixing the pins note where the small grub screws are located and mark off and drill a 3/16in. hole opposite them to

admit a screwdriver to tighten the screws after the wire has been fitted. Details of the wiring are as shown in fig. 1. The pilot light can, of course, be operated without interfering with the mains toggle switch.

To prevent the bright light from distracting the audience I have gummed white paper over my bulb, leaving only a small slit which shines on to the projector. The white paper can be painted over with red ink to cut down the light further.

To complete the job it is advisable to cover the bottom of the block with straw-board or plywood—it improves the finish and prevents anyone from meddling with the live wires.

A simplified version of the above can be made for Specto and similar projectors which have a mains switch but no pilot light. In the case of the Specto cut the mains lead a few inches from where it enters the socket plug. To the cut end fit a lamp-holder to take a two-way socket. The plug which goes to the projector is then fitted into one socket while a plug from the second socket carries the lead to the modified fitting (which is wired as shown in fig. 3). It will be noticed that pilot light and projector are controlled by different type switches in each case to ensure against confusion.

A. W. Goult.

FILM MAKING AND FILM JUDGING

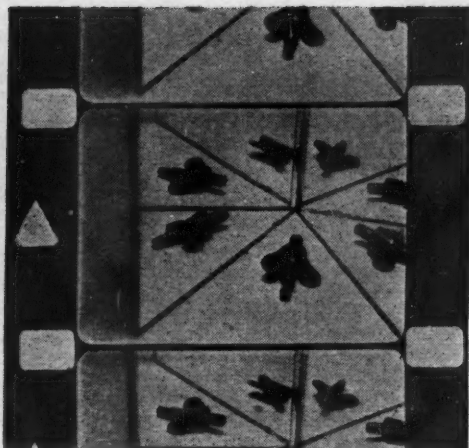
(Continued from page 990)

no doubt at all that they do go to a great deal of trouble to be fair and scrupulous. But one can be scrupulous in the wrong way. No doubt most clubs are fortunate in the membership of amateurs whose critical discernment matches their creative skill (the two qualities are quite distinct), but a panel composed entirely of film makers is not likely to be notable for the former. It is a truism that a man is seldom a good judge of his own film, and it is scarcely less of a truism that a man who is wrapped up in film production is seldom a good judge of other people's pictures.

By all means have detailed sheets for the guidance of the *entrant*, but do not use them for the guidance of the judge. Conscientiously filled in they can be of considerable help to the entrant in pointing out those technical aspects of his work in which he is weakest, but they cannot do more than that. But what is a panel of film producing critics to do? Invite someone outside the club to assist them in their deliberations. *Someone*—not anyone. It is a mistake to elevate the opinions of the man in the street into a critical canon or to allow a public audience to have a say in the judging. "I know what I like" is not criticism but egotism.

Choose as your guest critic a man or woman of assured cultural background: the chief librarian of your public library, perhaps, or a local author or artist. So long as he or she appreciates films (though he may not be a 'fan') it does not matter that he knows little or nothing about film production. You will be on hand to correct any 'wonderful for amateurs' attitude. Discuss each film among yourselves, make notes if you like, defer to the guest judge when there is any conflict of opinion, ask him for his reasons, be concerned with the *impact* the films make on you instead of *how* they make it.

In other words—and this is positively our last metaphor for this month—put your washing out to a well equipped laundry instead of taking in each other's, for it is under their guidance that you will best learn to do your own. The need is to widen the scope of the amateur film movement, to make films for an audience (however small) instead of for oneself, to find points of contact with the world outside one's own immediate cine circle so that there is no danger of its becoming a closed circle. There must always be the need for good honest craftsmanship and for practitioners able to recognise it, but they must also try to put it in its proper place.



Left : Fig. 1—the set-up. Above : Fig. 2—seven tripod screws and wing nuts. Note that the edge of the mirror should not be visible.

Any gadget that is simple and a source both of special effects and patterns or *motifs* for title backgrounds intrigues the cinematographer, so here goes with a few notes on our faded friend, the Kaleidoscope.

Fig. 1 shows the basic set-up, crude but workable. Any two pieces of thin mirror, hinged book-form with a strip of Sellotape, will serve: basic lighting is vertically from above and, if you place some object (a 2-pin-to-bayonet adaptor in Fig. 1) in the angle between the two mirrors, you will get from one to a few dozen reflections as you reduce the included angle from 180° downwards. The four reflections shown, together with the original object, form a perfectly symmetrical 5-featured pattern when viewed along the line bisecting the angle between the mirrors. This means that an accurate camera set-up is needed, or you will get the unfortunate effect shown in Fig. 2—a parallax error, you note. We ought to be ashamed of ourselves!

Basic exposure at 16 frames per sec. on normal 27° pan film is $f/1.9$, with one 100 watt pearl lamp in reflector at 18 inches, and with white background. Each of the two pieces of mirror should be about 5 inches wide by 7 inches high for camera distances in the region of 18 inches. The vertical light is adjusted to give the best lighting appearance.

Kaleidoscope

Running Commentary
by SOUND TRACK

The most sensational effect from a kaleidoscope is to shoot while the mirror angle is being gradually reduced, when limitless multiplications of the original object are miraculously seen to appear. The strangest materials make interesting symmetrical patterns. When richly coloured pieces are employed, particularly if they are transparent, a novelty is to mount the kaleidoscope not on white paper, as shown here, but on a mirror. Another alternative mounting is clear glass with illumination below: this can be switched alternately with the top light to give a further degree of infinity to the variety of kaleidoscopic patterns that can be obtained.

Small Aperture for Hard Focus

I have mentioned before that, when shooting big close-ups with depth, a small aperture should be used if hard focus is required throughout. This applies with the kaleidoscope: the furthest reflection may be four or five inches further away from the camera than the object, and at short distances such as 18 inches from the camera, you should try not to open up wider than $f/5.6$. So if you replace the 100 watt pearl lamp with a photoflood, the exposure

changes from $f/1.9$ to about $f/4$, and you can then shoot at 8 frames per sec. to use $f/5.6$.

It is also possible to reduce the depth of field by placing the camera almost vertically above the mirror hinge, with the light to one side: but I have found this less satisfactory, though it is the method employed in those toy kaleidoscopes filled with coloured glass beads.

STEREO-CINOR

While we are still congratulating ourselves on the Festival Cinema, and folk are still busily inventing stereoscopic systems, the French firm SOM Berthiot are advertising that in March, 1952, they will put on the market in the form of a standard accessory a stereoscopic device based on the tried and proved polarized light system. It will be known as the "Stereo-Cinor."

For the camera there will be a fitting to suit the standard type C lens mount, incorporating two 35mm. $f/3.5$ lenses with prisms to form two 5mm. wide images on a 16mm. frame; and a pair of prisms to permit the lenses to be placed at a separation equal to that of the average pair of human eyes (i.e., 64mm.), and so arranged as to reduce the effective focal length of the lens combination to 18mm. Thus the angle of view of the lens will be about the same as an 18mm. lens with 8mm. film, or a 36mm. (approx. $1\frac{1}{2}$ inches) with an ordinary 16mm. camera.

Standard Lens Mounting

For the projector there is a standard lens mounting, containing two objective lenses, each system sawn off about $2\frac{1}{2}$ mm. from the optical axis, and mounted with the resulting flats abutting save for a thin separator plate. The two necessary polarizing filters, with their axes at right angles, are incorporated in the two lens systems.

For presentation, polarized viewing glasses are used, matched with the polarizing in the projector lens, so that each eye sees only its appropriate image on the screen. It is advised that projection should be on to a silver screen—that is, one with a metallic aluminium surface—or by back-projection on to a translucent screen.

There is nothing theoretically new about all this, but the point is that here is someone doing something about it, and in such a way that no change to either camera or projector or screen is needed except for the lens fittings which are readily interchangeable. Either monochrome or colour film can be used. There is the inevitable expense of the fittings, estimated at 140,000 francs complete (about £145), but this will tumble quite a bit if the long awaited stereoscopy, once it

really is available, finds favour. Whether the device will reach these austere shores, who dare forecast?

TEN TEST FRAMES

If this column had been asked to suggest a New Year Resolution, it would have put forward the slogan: "Ten test frames per reel." Almost all cameras can be induced to yield single-frame exposures, about which all you have to know for certain is how the exposure time compares with normal 16 frames per sec. running exposure. You can find this out accurately enough by letting off a single frame at one stop, half a stop, and then a third of a stop less exposure than indicated for normal speed filming, then immediately afterwards shooting a few frames at normal speed to compare. Thereafter you know what allowance in reduced exposure to make whenever you want to use one frame as a test.

And how useful are these tests! That difficult scene which you do not want to film, but obviously will, one day: give it one frame, or a couple with different settings of the lens, or with and without filter—and at negligible cost you acquire really useful information and experience. A new titling set-up . . . fixing an effects-box . . . check on how far the sun can strike into your lens hood before flare occurs . . . check on focus of near objects with a fixed focus lens . . . test for cases like interiors filmed near windows by daylight . . . illuminations, bonfires, etc.: these cases are worth a test because thus only can you get an idea of the quality of image, even though your meter may tell you precisely the exposure demanded.

Test also the shot you know is not worth taking, and so verify your wisdom in not shooting it. Remember only that you cannot hold the camera steadily enough for top quality at the slow exposure time for the single frame—about one twentieth of a second—so where the test includes picture sharpness, give the camera proper, firm support.

THE PROSPECT BEFORE US

Interesting announcement in the German technical periodical, *Chemie-Ingenieur-Technik*, reports that Agfacolor cinematograph film manufacture has started at Agfa's factory at Leverkusen, mainly with the object of having the material available for the German entertainment and cultural film industry. 16mm. is bound to follow, to say nothing of 8mm. Will it reach us before Gevacolor?

IDEAS exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World", Link House, 24 Store Street, London, W.C.1.

AVANT-GARDE

Sir,—May I congratulate you on the carrying through of the badge idea so that we lone workers may recognise one another. *A.C.W.* is worth every penny asked for it, but please cut out all this nonsense about *avant-garde* films, because I don't believe that even the makers of these films understand what they are trying to do or express. If they do know, let them write and explain their work in detail.

If we had less hot air talked and written about the art of films and more information given about lighting set-ups that actually do light the set, the standard of amateur films would be a great deal higher than it is. I am sorry to let off so much steam, but I have been near boiling point for quite a time now! Wishing you continued success in your endeavours to please all types.
KENSINGTON, W.8. HENRY R. B. FOWLER.

That last sentence spikes our guns! Sorry, Mr. Fowler, that we should have picked this issue for the first of a series of articles on the making of a decidedly avant-garde film, but at least the producers set out to explain their intentions. We think it important not only that the experimenter should begin a hearing but that there should be a readiness to hear what he has to say. The goal we all seek is reached by so many different paths.

HOW TO ACQUIRE EQUIPMENT

Sir,—I am a visitor from South Africa and was particularly amused by "Unfair to Women" (Oct.). I should like to tell how I managed to purchase a camera and buy film (when available)—a luxury which I always thought far beyond my means as a "working woman." I found that by cutting out cigarettes and eating very few sweets I could save £2 per month—so I started a cine fund! I also discovered that by cutting out my hairdresser and making an occasional frock myself, I could "pinch" something more from my salary and add it to the fund.

In this way I was not left out of anything and was always 'one of the boys.' No matter which town I happened to be in, I was always sure of company and friendship through the various cine clubs, and some very interesting friendships have grown out of these contacts. Being a mere woman and not

technically minded, my efforts are very amateurish, but I have given much pleasure to hospitals and schools in South Africa, besides getting tons of fun out of the hobby for myself.

My great difficulty at the moment, however, is caused by the lack of a projector and screen. Although I have been trying for four weeks to contact some kind soul, club or school willing to show my films so that my relatives and friends can see them, I have not yet been successful. I have about 2,000ft. of 16mm. Kodachrome and should there be any club within a reasonable distance willing to show them one evening, I would be only too pleased to bring them along—providing my friends may come too! They are purely travel shots (silent) of the Union—Cape Town, Durban, East London, Johannesburg, Basutoland, etc., with some human element thrown in. I usually give a running commentary.

I must repeat that I am a rank amateur, learning all the time and welcoming criticism. I have never used an exposure meter as I have never been able to afford one—I just look at the sun, press the button and hope for the best. But I can honestly say that I have ruined only about 10ft. out of 2,000. The best of good luck to *A.C.W.*
ALEXANDRA PARK, N.22. HILDA ENGEL.

FROM DOWN UNDER

Sir,—I wonder if a few words concerning cine affairs down under as seen through the eyes of a pommey in exile might prove of interest to fellow enthusiasts back home? So far as shooting conditions are concerned, this is truly a cine man's paradise; plenty of crisp sunshine and a wonderfully clear atmosphere, coupled with really first rate Kodachrome processing, make filming a joy and help to take the sting out of paying 39s. 11d. for each 8mm. spool. I have found no difference in exposure and use the same stops for similar conditions as I did in England, except that when taking scenes in which native trees and bushes are predominant, an extra half stop is required if detail is not to be lost, since they are a much darker

green than the European deciduous types.

I am sorry, however, that I cannot praise the processing of monochrome stock. I should say that it is compensated to too thin a print, giving the appearance of over-exposure and grain like marbles. Never have I had the rich blacks and lovely gradations which make the English processed b. and w. a delight to use. Kodachrome is said to be difficult to get, but I have never found anyone who had not had a comfortable little stock in hand, and I have managed to keep a reserve of six cartons in the drawer.

8mm. cameras are available both new and secondhand but good 16mm. jobs are worth their weight in Kodachrome. Prices take some reconciling with those obtaining in Britain, e.g., B. & H. Sportster, £61, and the less expensive Dekko, £73. The Viceroy has not yet arrived. Projectors are on the dear side. At £84 12s. 6d. I was glad I was able to bring my B. & H. 606 out with me. Accessories are not plentiful and I tend to drool somewhat over the advertisements in *A.C.W.* which, incidentally, remains my strongest link with 'home.'

HAWTHORN, E.3,
MELBOURNE.

T. STABLER.

Always delighted to hear from our friends overseas! Sorry about the drooling but then, Mr. Stabler, how do you suppose we greet your news about the rich stores of Kodachrome?

COLD RECEPTION

Sir,—Having read "From the Other Side of the Counter" (Dec.) I was, to say the least, aghast at the cold, uninterested, indifferent reception I recently received at three of London's leading dealers. I must hasten to add that I have always been sceptical of the cine dealer; even before the war I never once came across the attitude that the dealer was your friend and guide. I found always the couldn't-care-less-whether-you-buy-or-not attitude. And these are the people who are reputed to be only too willing to give advice and guidance to a prospective customer!

Why is this? Is it a common stand they adopt similar to that of second-hand car dealers? Is the customer too much trouble to bother about—perhaps even more so nowadays than before the war?

The last two Saturdays have been devoted to searching the cine shops for a very good dual projector, which is now on the market at a fairly reasonable price. Although advertisements declared that this machine was now in stock, it very soon became apparent that it was extremely elusive: obviously the manufacturers could not meet the delivery date, a minor point.

What I should like to know is why three

out of four of the largest dealers in London just could not be bothered to take a machine from their showcases to give a keen and enthusiastic customer a demonstration. Only in the fourth store did I receive the courteous "Please step upstairs to our theatre, Sir." Naturally this firm will receive my custom when the projector becomes available. It is indeed regrettable that this common courtesy does not extend further in the fraternity of cine dealers.

RUISLIP.

J. G. DE CONINCK.

NOT SO GOOD AS 35mm.

Sir,—The claim that 16mm. is as good as 35mm. is often made. I do not find this so. During the last three months, I have had occasion to use 16mm. nearly every day and I find that the projector, a famous make, does not stand up to the strain as well as our 35mm. machines do. Nor have the majority of 16mm. films been in as good condition as the 35mm. prints. Some have been badly printed, others have had bad sound and all have had a "rainstorm" at the end of each reel. Why does this not happen in 35mm.?

A lecturer who came here recently was also of the opinion that there is no 16mm. projector that will stand up to the strain of everyday use as a 35mm. machine will. I agree that 16mm. is better for school purposes, but until better projectors and prints are available, 35mm. leads the field.

Congratulations on your superb Christmas issue!

CHARTERHOUSE, GODALMING. J. S. EVANS.

PROFESSIONAL AID? NO!

Sir,—I was very surprised to find Mr. Sewell advocating professional aid for amateur film-makers because he himself has done such a lot for the progress of the amateur film. *A.C.W.* has often stated that our films can only succeed if they are tackled from the amateur viewpoint. That the true amateur film can stand on its own merits is proved by the success of the Ten Best. The producers made them because they had something to say, in their own way, and they had a lot of pleasure out of making them, even if things did not always go smoothly. The professional thinks in terms of sound and studio sets. The amateur follows no set routine and is free to tackle any subject under the sun.

Were the professional to help and advise on an amateur film, he would have to see it from the amateur's viewpoint, but amateur technique is so different from that of the professional that the scheme would not work. And who would want it to? Surely the best

people to advise the amateur are those other amateurs who *have* succeeded? And isn't this being done every month through the pages of *A.C.W.*?

As for professionals advising clubs on make-up and acting, how many clubs use make-up, except for the rarely produced costume film or for special effects? Surely the amateur should take the realistic approach and build his films round the characters and locations at his disposal. I doubt if any of the Ten Best winners use more than the barest minimum of make-up. I agree that advice on acting might result in the amateur 'feeling the part' better, but as soon as one starts turning a pleasure into a task, one's films will tend to lose their freshness and liveliness. After all, we make them for fun.

Finally, I do not think the term 'discipline' a very well chosen one. Surely Mr. Sewell means 'guiding hand.' What is needed in club organisation is *co-operation* among members. It is this which will raise the standard of club work and help in the continued growth of the amateur film movement.

Finally, I would like to express appreciation of the high standard of *A.C.W.* (especially the Xmas number, which I consider well worth the extra cost). Congratulations, too, to Tony Rose and Douglas Goodlad for some excellent articles on film acting. May there be many more to follow! A word of praise is due also to Leslie Wood whose criticisms are always entertaining and instructive. Good luck, *A.C.W.*, and carry on with the good work!

LONDON, S.W.7. J. HILLS.

THUMBS DOWN

Sir,—Please leave the rules of the Ten Best as they are. I should hate to conform to a script written by Mr. Sewell after seeing his *How to Cook an Omelette* shown at Missenden Abbey last year.

Thanks for the interesting and amusing article by Charles Carson on his *Lady for Lunch*!

BAGSHOT. PETER HALL.

8mm. MAGAZINES

Sir,—I have read Mr. J. D. R. Carter's articles on 8mm. with considerable interest. My first introduction to cine work was through the old Midas camera-projector. I still think that little machine was ahead of its time in spite of some obvious weaknesses. I remember that the shutter opened twice per frame—a considerable disadvantage at times.

I made a new shutter with only one

opening per frame to improve its performance as a camera and had some quite reasonable results. I also added a small rheostat to govern the speed of the electric drive and ran a blank film through before inserting a live one so that I could compensate for the condition of the batteries before filming.

Some years later I chanced upon a Kodak Model 90 magazine Eight with f/1.9 lens in a second-hand shop in North Brazil. I soon found that there were disadvantages with magazine loading: I could get no film for them and they had a tendency to jam. The chief difficulty I encountered when loading them was that the film I obtained on spools had the emulsion on the inside, whereas magazines are loaded emulsion side outwards. I therefore could not load the film as it was, since the slightest tendency to unwind inside the magazine caused it to jam.

The solution was to rewind my spools in reverse lay, starting from both ends at once so as to leave two small reels. I could then recondition the film if it was left in a tin for a week or two so that it could take up its new lay.

Definition

During the years I was loading my own magazines I found that some gave better definition than others—not a very great difference but it was discernible. I confined myself to the better magazines but later on when I was able to buy quite a stock of factory-filled chargers I noticed a similar trouble, so I do think there is a weakness in that direction. It is probably caused by some types not being as accurately manufactured as others.

I began to consider the possibilities of spool-loading and later procured a Eumig with built-in exposure meter when I was in Portugal. It has a Solar (C. Reichert) 12.5mm. fixed-focus lens. After the astounding detail my focusing Kodak had given me, I wondered how this instrument would perform. Generally speaking, I have found it to be surprisingly good, and if it does fall short of the Kodak in certain situations, this is amply compensated for by the fact that I get 50ft. of showable film from every roll.

Of course, if the meter is not correct, one loses 50ft. of film in every roll. On one occasion when I changed the film stock this did occur! After that I calibrated the speed setting indicator more closely than the rather rough indications given on it would normally allow.

I think that this camera has almost everything the average user wants. If I

could add to it I would have a focusing lens for the odd occasion, and I would like the stop markings to be better marked. An attachment for filters and independent setting of the light meter would about complete the job for the perfect "eight."

Readers may be interested in the film splitter I made up from the little gate mechanism used in the Kodak magazines. I slotted the dead centre of the gate just sufficiently to permit the smallest tip of a razor blade to project through. The gate was mounted midway between two cranks carrying the take-up and take-off spools, and the razor blade had an adjustable clamp mounting beneath the gate. There were a couple of guide wheels as well. To operate my splitter I merely closed the gate on the film and wound from one spool to the other. This left both halves of split film on one spool, but that is no great disability.

Congratulations on the excellence of *A.C.W.*! It is the high spot of my magazine mail.

RIO DE JANEIRO.

NORMAN G. FAGG.

WORLD'S WORST FILMS

Sir,—I have long admired *A.C.W.* and the work it does—it is the best magazine of its kind in the world—but the amateur in Britain is living in a fool's paradise. In the course of my profession (I am a psychologist) I have travelled most of the world, have seen many amateur films, met many amateurs and watched many groups making films. I have seen good and bad films but none quite so bad as the English.

I think the reason for this bad quality is lack of enthusiasm. There is too much off the cuff shooting, too much working without plan, ideas, imagination or script. There is the feeling that anything goes. Well, it won't. The amateur cine world is growing out of the baby on the lawn stage and the sooner England realises it, the better.

There is really no excuse. You have the talent and you have the material but you just will not use them. Signor di Flori wrote you some time ago in an attempt to show you what was needed: ideas, *fresh* ideas and a belief in what you are doing. If a builder started building a house without a plan he might have more 'fun' but what a useless muddle it would be when he had finished—and consider what people would think when he tried to pass it off as a house!

If you say that to make a good film is far too expensive, I have over-estimated your intelligence. Stop making cheap and feeble imitations! When I was at school this sort of thing was called cribbing.

I have seen the Ten Best three years

running. The 1949 set promised something better than the 1950 of which all I can say is that I was disappointed (except for *Go West, Young Man*, which really did have an idea. Cocozza can do better, and it's time he did.) On each occasion the presentation was most professional but it was marred in one case by a local dignitary who spoke for half an hour about everything except amateur cinematography. He said the future holds a wonderful lot of things in store for us. Perhaps he is right. You have learnt to toddle and I know it will not be long before you learn to pick yourselves up when you fall.

LONDON, W.11.

EROICA GUY.

BUT PERHAPS NOT SO BAD?

Sir,—The 1949 Ten Best have been shown to great audiences in every Danish club except two, but including those in Jutland and on the Isle of Funen, and have everywhere been greeted with enthusiasm. Everywhere I have been told to tell you just how glad the people had been for the show and how much they did look forward to seeing the Ten Best of 1950! We sincerely hope to be able to announce the glad tidings some time next fall that they have arrived!

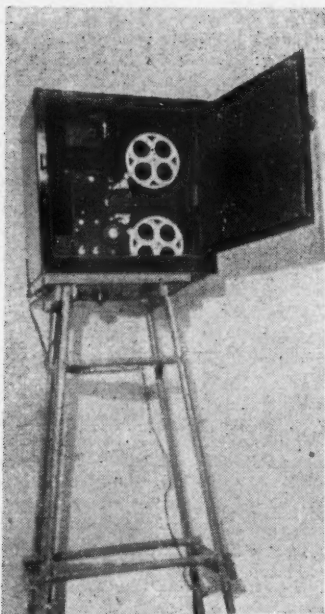
You will hardly, I think, be able to understand how much benefit we have had from being able to show our clubs such films and how they have encouraged the members to double their activities.

HALFDAN KRISTIANSEN.
LANDSFORBUNDET DANMARKS FILMAMATORER

HOME-MADE

Sir,—I have constructed several items of equipment in addition to the proscenium I wrote to you about recently. The major item is the combined blimp and storage case for my Educational Specto. It consists of a frame-work of 3in. x 1½in. timber with mortise and tenon joints at the corners. I fitted hardboard walls on to the inside, lining them with woollen material (from one of my wife's cast-off dresses!) The cavity inside the frame-work was then packed with cotton-wool before the outer walls (three-ply wood) were screwed on. The door, of course, was similarly padded.

I have fitted a glass projection port and a 15 watt pilot light. A small chimney leads from the lamphouse to the outside of the case where I have placed a small hinged door about 4in. square. I have cut a similar hole opposite the air inlet on the projector and fitted another door. When the machine is being used, both doors are held open by means of small arms but when stored they are closed and completely dust-proof.



Both the blimp and projector stand shown here were made by Mr. D.H. Kelsall. Constructional details are given in his letter "Home-made" which begins on the opposite page.

A reader, who has made a similar blimp, fitted a length of rubber trunking to carry the hot air away from the blimp, but mine works very well without it. With the main door closed the projector noise is completely inaudible to the audience. In fact, when one stands close by the machine, the noise is no louder than the needle-hiss of a record player.

The complete apparatus stands on my well-tried projector stand made from broom-handles! Broom-handles also form the legs of my camera tripod. Each of the handles was reinforced at the top with two pieces of metal, measuring about 3in. x $\frac{1}{2}$ in. x $\frac{1}{10}$ in., obtained from the local ironmonger. They have holes already drilled to take three small bolts which I decided to use instead of screws. I tightened the nuts down and then hammered the ends of the bolts over them to form rivets. The top of the tripod was made from a hard-wood toy wheel about 2 $\frac{1}{2}$ in. in diameter. Three steel brackets were bolted to this to take the legs. A $\frac{1}{4}$ in. Whitworth bolt goes through the centre hole for the camera boss.

The tripod can be made more portable by sawing the legs in half, and joining them by means of a piece of tubing (I used the outer casing of an old cycle pump). Half

the tube is secured firmly to one end of the leg, and the other part just slides into the open end. The total weight is 2lb. 10oz.

I have also made a simple 9.5mm. rewind board from odds and ends, using ready-made spool spindles. It measures 16in. x 5in. x $\frac{1}{2}$ in. and has wooden arms measuring 6in. x 1in. x $\frac{1}{2}$ in. These were fastened to the base by screws through the bottom and have small brackets to ensure that they stay correctly aligned. Holes $\frac{1}{2}$ in. in diameter were drilled in the arms to take the spindles and handles which fit into sleeves made from a Meccano worm gear wheel. I enlarged the bore of the wheel slightly with a hand drill and also drilled small oil holes.

WILLASTON, CHESHIRE. D. H. KELSALL.

RETURN IT, PLEASE!

Sir,—Five months ago I sent an 8mm. film to a processing station which regularly advertises in *A.C.W.*, but through an error the film was sent to someone else on or about Sept. 10th, 1951. It has not since been sent back to the station so I would like to make an appeal for it to be returned to me—provided it hasn't been cut up for a leader. Thank you for an excellent magazine.

28 TUCKERS ROAD,

J. MANT.

LOUGHBOROUGH, LEICS.

CENSORSHIP

Sir,—As two keen cine workers we looked forward to seeing the Ten Best when they were presented in the Isle of Wight but were sadly disappointed, not with the films (which seemed a good selection as far as we could judge) but with the presentation. We could have overlooked the incompetent manner in which they were screened—though this sort of thing is very bad for amateur cine in general—but the last straw as far as we were concerned, which caused intense annoyance and over which you should have some control, was the omission of the Film of the Year, *Chick's Day*.

This remained on the top spool when the programme ended abruptly with *Paradise Cove*. We asked an official why the film was not shown and was informed that it was not considered suitable for an audience in which women and children were present.

As the women survived World War II and presumably read the daily and Sunday newspapers, and the children probably go to the commercial cinema quite frequently, we consider that this censorship is rather precious and very high-handed. We suggest, therefore, that you stipulate that the Ten Best programme you circulate be shown in its entirety.

We know of, and heartily approve, your

objection to unnecessary rules and regulations in competitions or anything else run by you, but in our opinion this rule at least should be made. Any additional films—we saw *Antiquities of Wycombe*—should be extras and not substitutes. We travelled only a few miles to see the show but understand that some of the audience came from quite a distance. We presume that they were as disappointed as we were.

Having got all this off our chests, we would like to conclude by thanking you for the chance of seeing some, at least, of the Ten Best, and also for the unvarying excellence of *A.C.W.*
I.O.W.

G. E. DARBY.
S. R. MAY.

We regard this action by a self-elected body of censors as reprehensible as it is stupid. It is quite ridiculous that a film which has been shown throughout the country and was selected as one of the four to represent Great Britain at last year's international amateur film congress should be withheld from the people of the Isle of Wight because of their supposed immaturity. An audience has the right to expect to see the films advertised in the programme. It had not occurred to us to specify that the programmes sent out should be screened in their entirety.

We appreciate that some amateur films—*The Miracle*, for instance, or even *Account Settled*—would be unsuitable for certain specialised audiences (e.g., one composed wholly of young children) but the Ten Best are presented for general showing. Any modification of programme for these special cases only must be the subject of prior arrangement. Even this proviso is largely academic because the demand for the Ten Best is so great that it is very rarely indeed that other than public shows can be fitted in.

SMALL PROJECTOR, BIG AUDIENCES

Sir,—I believe I am entitled to enter the lists of those who have shown to big audiences with small projectors. Much of my pre-war footage was devoted to shots of various activities undertaken by the scouts, guides, clubs, etc., attached to my church (St. Leonard's, Shoreditch, of nursery rhyme fame) which I showed at the annual Christmas Fair and Bazaar (the capitals indicate the, to us, importance of the Occasion!) These shows were given as part of the annual effort, and a room over the main church hall was allotted to me for the purpose.

At first it was a smallish club-room built into one of the side porches of the church and normally used by the young men's club. In there, I showed at two annual Bazaars to an audience of up to 30, using a Pathoscope Kid projector, hand-turned, and adapted to take 300ft. reels with the aid of an attachment constructed from Meccano.

When I graduated, via the Home Movie, to a 200B, I moved into a larger room and was able to accommodate 75 people at a time, projecting on to a screen made from several large sheets of white blotting paper. We had a proper proscenium, with controlled

curtains, and provided music from a portable gramophone operated from behind the screen. The "orchestra" took its cues through a mirror hung on the opposite wall in which sufficient of the screen could be seen to identify the scene being shown.

I am quite sure that we had at least as much fun as our audiences, and I learned that the best way to draw audiences for occasions such as those was to make sure that every member of the congregation was included in at least one shot; not only did they enjoy seeing themselves, they had the pleasure of identifying their friends and acquaintances. The season's greetings to you, Sir, long life to *A.C.W.*, and may you both prosper.

BALHAM, S.W.12.

H. J. ANSTEY.

FILM SHOW IN FIRING LINE

Sir,—My father has been using standard films for the past 35 years, starting off with the old Pathe KOK machine, even projecting once within fifty yards of the German lines in the first World War! We are now the proud owners of a Pathe Gem with sound unit, our own model stage with dimming lights and all the other refinements that make for an enjoyable evening's entertainment for everyone; and we have a camera, too. We are both very keen on the hobby and are full of praise for *A.C.W.*—there is a fight each time it arrives!
SOUTHAMPTON.

K. A. ANDREWS.

BADGE GOES TO HOLLAND

Sir,—Please send me two badges. You may be interested to know that one of them will go to Holland—to Karel von Rijnsinge whom I contacted after answering his appeal for copies of the *A.C.W.* published last year. I have since had the pleasure of spending a week-end with him during a Continental trip in October. Mr. Rijnsinge is a versatile, enthusiastic worker and put on a very good show for me. We are both grateful to *A.C.W.* for this introduction.
CLEETHORPES.

LEONARD L. MORTON.

INCREASING LAMP LIFE

Sir,—I was interested to read that Mr. Francis has increased the life of his projector lamps by inserting a resistance in the lamp circuit of his Vox. I feel that this is a subject which interests us all and should be pleased to know of other readers' experiences with their machines. It would also provide useful data for intending purchasers, since you don't want to invest in an expensive machine only to find that you are forever putting your hand into your pocket for new lamps.

I have tried one or two of the later projectors but have gone back to my old love, the Pathe H. This machine is much quieter than most of the modern projectors and gives a nice clear picture. Incidentally, the 80 volt, 100 watt lamp has been in use for over 240 hours. The mains voltage here is 230/250 volts and I am using the 240 volt tapping on the transformer. I have had other machines using a resistance instead of a transformer but regret to say that some of these have given a very short lamp life.

I should like to send my best wishes to *A.C.W.* which has given me very valuable information. Thanks, too, for the articles about the servicing of the older machines.
GRIMSBY. G. TWIGG.

SQUARE FILM CANS

Sir,—I have just spent a wearisome half-hour packing up some films which I am sending off to friends for a New Year show and am forced to conclude that the manufacturers of film cans are not cinematographers. If they were they would have long since ceased making those abominable round cans! The films would be just as safe in square ones and about twenty times easier to pack. After all, the professionals have square containers—doubtless because they have found this type to be the most suitable.

I know that I could buy fibre transit cases to take the round cans but I object to the expense as I do not run a film hire business and only send out my films occasionally. There is also the difficulty of storing the round tins. If placed on their sides on shelves they will, in many cases, not stand up straight because of the edge-ribbing—and they invariably wait until your back is turned before promptly rolling off the shelf. If placed one on top of another they form a

precarious pile unless they are all of the same make and the ribbings on top and bottom fit into those of the adjacent cans. I am all for a simple life, so can we have square cans please?

LONDON, S.W.13.

DESMOND SMITH.

TOO MUCH ABOUT PROSCENIUMS?

Sir,—Each month we read of yet another proscenium and screen. Having re-read *A.C.W.* for the last year I feel rather embarrassed and anti-social at being the only cine worker whose efforts have not been published. The highly secret material I use for my screen is Irish linen. The size is 4ft. by 3ft. because, by a curious coincidence, the piece available was 8ft. by 6ft. It is pinned to a rectangular frame (obtainable at any timber merchants) and hung from the picture rail by string (obtainable in any length).

The lights are dimming. Another show is starting, but it's so dark I can't see my marvellous proscenium. Let's put the lights on and just sit and look at it. The film? Oh, burn the film!

Seriously, haven't we had just a little too much of prosceniums?

BLUNDELLSANDS,
LIVERPOOL.

J. D. WILSON.

I have only had 12 months on cine after 12 to 15 years with still photography. The latter now leaves me stone cold and I think the "meat" in *A.C.W.* is vastly superior to anything the still man has put before him. More power to your elbow.

SHEFFIELD, 10.

L.S.

May I say that as an engineer by profession, I place absolute faith in your test reports.

EDINBURGH, 7.

T.B.S.

New Film Library Catalogues

Four new catalogues indicate the rapidly increasing numbers and scope of the films available for the home showman. Details of fourteen Continental productions—including prize-winners such as *Open City*, *Panique*, and *Les Enfants du Paradis*—are featured in the 1952 G.B. catalogue. In general it follows the pattern already so well-known: lavish production on good quality art paper. Full information is given about each of the films in G.B.'s remarkably comprehensive range. The catalogue is good value at 2s. 6d.; it is obtainable from G.B. Film Division, Aintree Road, Perivale, Greenford, Middx.

The 1952 edition of Ron Harris's 20th Century Fox catalogue is larger than, but just as colourful as, the earlier edition. It is a completely new compilation, the films detailed in the latter being excluded, but a leaflet is available giving a full list of all 20th Century Fox titles from 1948 up to, and including, those to be released in 1952. Running times, censor's classifications, release dates and hire fees are given, not on the pages describing the films, but in a convenient index at the end of the book.

Well produced and effectively illustrated with

monochrome half-tone scene stills, the new Metro-Goldwyn-Mayer catalogue of 16mm. sound films details the wide range available from this library. Information given with each title includes the names of the stars, length, running time and, where it applies, the censor's classification—a useful guide for those arranging shows for children.

Hire charges are not stated, however, since M.G.M. vary the rate according to location and type of audience; for example, the fee for a theatrical presentation would naturally be higher than for a show given in a hospital or institution. The catalogue costs 2s. 6d. from M.G.M., 16mm. Division, 1 Belgrave Place, London, S.W.1.

Cyril Howe Screen Services Ltd. of Bath have also issued a new catalogue detailing their comprehensive list of 16mm. sound and silent, 9.5mm. sound and silent and 8mm. films and 35mm. film strips. A useful feature is the projection table for all three gauges which tells the operator at a glance the picture size he will obtain at a given projector-screen distance. It costs 2s. and can be obtained from Cyril Howe Screen Services Ltd., St. James's Parade, Bath.



Above : a frame enlargement from the film. Right : recording what all the best thriller writers describe as 'a dull thud.' The director wields the mallet while one of the technicians keeps a watchful eye on the volume indicator. An RCA ribbon mike (it's directional and adjustable) was used for recording the commentary.



Three different improbable ways of dealing with a burglar are portrayed in *How to Catch a Burglar*, a comedy I scripted one night when my only nocturnal visitor was insomnia. It was a 'utility' script—every scene could be shot in my own house, and props and sets were the furnishings and bric-a-brac normally around. No extravagant or complicated trickery was involved, and all the equipment necessary I either had or could borrow.

What I did need was a shooting team, and this I found in Maureen Cottle, John Mangas and my sister Diana, all members of my club. All having approved the script and no weather to worry about, we straight-way got down to production.

The idea was that there are three basic ways of dealing with a burglar. To quote from the *A.C.W.* comment: "You can avoid misunderstanding by deciding not to go downstairs to investigate. You can be shot through with steely courage and knock him out. And you can try to hide your alarm from yourself and from the intruder. In order to make it easy for all parties, the burglar in each case makes the devil of a noise, each time carefully placing an ornament where it can best be knocked over."

Fortune was with us from the start, for we knew three eminently suitable actors for the three parts in the film. One was Joseph Coleman, ex-Royal Academy of Dramatic Art, who portrayed three different types of disturbed householder. Margaret Hamilton, also ex-RADA, played his wife. Leslie Wadsworth, veteran of several club films,

WE DID THE REC

The making of the comedy, "*How to Catch a Burglar*" (Best) described by DON

played the burglar. We couldn't have had a better or more responsive cast (how many amateur directors can say that?), and shooting went smoothly without any crises or serious hold-ups, much to our surprise.

Our equipment comprised an old B. & H. 70A camera, an f/2.8 one inch lens, tripod, battered Bewi meter and three home-made units for No. 2 photofloods. The filmstock was Super XX reversal.

We did manage to borrow a 1,000w. spotlight for the opening title and credits. We wanted the effect of a torchlight probing





ORDING OURSELVES

Catch a Burglar " (one of the 1950 Ten
ed by its director

ALD JAMES

the wall of a house for a means of entry. Flashing down a drain-pipe, across a window and stopping on a dirty window-pane, it reveals the main title scrawled across it. Moving on to another pane it illuminates the credits. Then it swoops down to a handle (on the door of some French windows), a gloved hand enters the frame, tries it and opens the door. And so we at once get into the action of the film.

To suggest a torch it was not enough just to pan the spotlight. The Big Snag was a very woolly circle of light. Admittedly, the



light from a torch is not necessarily a sharply defined circle, but anything otherwise gave a most haphazard effect, especially on the titles. These were in close-up, practically filling the frame, hence a sharply defined circle was necessary, otherwise the corners of the frame filled out, giving the impression that it was merely flat lit—and so spoiling the dramatic effect.

After considerable experiment we achieved the effect with a flat mirror of six inches diameter reflecting the light from the spot-lamp and directed by a steady hand. The light loss was considerable, for where we had obtained a reading of $f/8$ using the spot direct, we now had a bare $f/2.8$. The main problem of the shot being solved, however, it only remained to 'ghost' light the house (we were filming after dark). This was done quite easily with a No. 2 'flood.

Several rehearsals were necessary as the camera (which was set up three feet in front of the window-titles) had to pan with the circle of light from the mirror across a wall in long-shot, and pause on three separate titles in close-shot before panning on to the gloved hand. We had to do without focus pulling, setting it at four feet and hoping that a little soft-focus in long-shot wouldn't be noticed, as it was dark anyway. We canned it in one take, which at twenty feet a take was a mercy. Too much panning, do you think? Well, we were following a moving 'object.'

Another shot called for a spider to crawl into a slipper. A large animated pipe-cleaner spider filled the bill. My camera not being equipped for single frame exposures, I practised jabbing at the button until I was able to get single frames of about a second duration. Stopping down the

Two frame enlargements from "How to Catch a Burglar." The one on the left shows the valiant half of the couple whose house is burgled persuading her husband to put in an appearance. As the still on page 1018 shows, he finds it difficult to do so.

appropriate amount, it took me about twenty minutes to shoot off a hundred odd frames.

Animating the spider across the frame to the slipper was simple. Between each frame I merely moved it forward the appropriate distance, turning it alternately clock-wise and anti-clock-wise a little. As the thing was all legs, this gave the impression of their individual movement. Allowing it to remain as if undecided a few inches from the slipper for a few frames, I then animated the legs individually, making the thing clamber over the edge and disappear down the toe.

Having a little film to spare on the end of the reel, and in the way of an afterthought, I knocked off several more static frames for a significant pause, then animated the flap of the slipper tucking itself in, to give the impression that the spider was making itself as snug as a bug in a rug. Incidentally, if any lynx-eyed viewer observes that there are only six legs on our spider, we plead a shortage of pipe-cleaners!

It was when we were more than half-way through the production that we began to

realize sound might be needed. Conjecture became certainty when we showed the film in an unfinished state, to an audience within the club. Many of the gags misfired because the actors in the film reacted to noises the character of which could not be visually conveyed. In one sequence in particular, where Joe Coleman drops from a height on to his bed, making it collapse and forcing one of the legs through the ceiling just above the burglar's head, there should obviously be a tremendous crash.

The burglar, who at that moment had just sampled the contents of an odd looking bottle on the sideboard, clasps his hand to his head and appears as though he thought all the excitement due to the potency of the drink. Further to establish this he walks away delightedly with the bottle. But this just didn't come across mute, so we re-shot the burglar's reaction, prolonging it so that it became more positive, and decided to add sound.

Now we had many problems, the first of them camera speed. We had filmed the whole picture at silent speed, therefore unless we recorded at 16 f.p.s. (which was a possibility) the action would at 24 f.p.s. be speeded up. Would this mar the balance of the film? Luck was with us again, for after projecting the film at an accurate 24 and 16 frames, we came to the conclusion that the camera must have been running at nineteen or twenty, and that the pace would therefore be O.K.

The next question was what form should the sound take? Obviously the bare sound effects would not be sufficient, and there was no dialogue to post-sync, so the obvious choice was music. But on second thoughts we decided that adding music would not be as easy as it sounded, for the construction of the film dictated programme music, following the action bar by bar, cartoon style. This would mean a small orchestra, an original score, and a means of cueing it to the picture. Beset by these conflicting doubts we shelved the picture for a few months, hoping something would sort itself out.

During this time John Mack was carrying out tests on a home-constructed sound-on-film recorder. When they reached a satisfactory level it was agreed that it would provide the most economical way of recording the track for *The Burglar*, but the awkward fact was that it was not yet possible



Recording was not exclusively a man's job. The making of the sound equipment was.

It takes more than a burglar to quell the courage of the lady into whose house he was foolish enough to break...

to record music on the machine.

Commentary (and effects) was the only answer, and for this we once again called on the resources of an ex-RADA student in the person of John Chapman. In three solid sessions of viewing *The Burglar* he concocted a masterly commentary which, to the director's mind, immediately became an integral part of the film, and not just an item 'added on.' He was a sort of Greek chorus, advising players and audience with urbane impartiality what was coming, quietly offering encouragement to the craven householder, applauding courage, wryly but sympathetically deploring timidity.

Getting effects and commentary on to the film in sync with the picture required a certain amount of technical juggling. We had not the facilities for a film-to-film dubbing session, so we decided to project the picture while recording effects and commentary simultaneously with it. There would obviously be little point in doing this unless the projector and recorder were running at precisely the same speed. This we took care of by driving the projector with a synchronous motor. The recorder



... but her husband is unfortunate in his encounter with him and is bundled up in his own carpet.



already had a synchronous motor incorporated in its design. So recorder and projector were interlocked via the mains.

I should make it clear that we were using the intermediate of a disc recorder, which gave us the advantage of being able to play back immediately and judge as to the need for retaking. The sound was recorded in three sections, so when it came to dubbing from disc to film, all we had to do was to select the best take from each section. Here again the S.O.F. camera and the disc playback were synchronous to mains, and therefore interlocked.

The system worked quite well, our crew comprising projectionist, sound mixer, disc operator-cum-effects, two 'pure' effects men and, of course, the narrator, John Chapman. For some takes three microphones were used, and a record player added another channel to the bunch. The latter was necessary because one difficult effect—the bed crashing—had to be pre-recorded in view of its complexity and the complete chaos it would cause in our 'studio.' We got a nice-sounding din from a stool, a packing-case, a tin box, a pyramid of books, 'broken glass,' a piece of wood in a vice, a set of snooker balls and a jew's harp. I think we also ought to have provided cloth ears for the folk who dwelt below!

Another tricky effect, which was cut in later, was that of the gunshot—the noise the householder hears, or thinks he hears—when our clumsy burglar smashes an electric



A spider in a slipper starts a train of events which propels the householder into an awkward situation.

light bulb. We recorded a .22 fired in an air-raid shelter in an effort to get some reverberation into it, but the result was only a little 'plop' that didn't sound like a gun at all. However, we accidentally discovered that if the turntable was revolved slowly by hand we could turn the crack of a .22 into an atomic rumble. So by this method we obtained a suitable noise and re-recorded it on to disc (running, of course, at normal speed) and, when satisfied, dubbed it 'wild' on to film.

Our editing gear can only be described as embodying ingenuity bordering on insanity. It had the essentials, comprising a P.E. cell, amplifier and speaker for track reading, and a remarkable old Latvian-made silent projector which not only projected the picture but pulled the sound-track through the 'reader' interlocked with the picture. It did this without any modification being necessary to the works, relying on a weird and wonderful system of lacing up.

WE FOUND A NEW IDEA

(Continued from page 994)

To end the deadlock, the Bursar suggested we should have the gymnasium at a cheaper rate. This proved acceptable to all. It was large, it was isolated, it had a good floor. In fact, it had many advantages over the theatre. We said O.K. and the Electricity Board were called in to lay on extra power.

Finally, we made headway with assembling the rest of the crew. We got the Cheltenham Film Society to act as local liaison and they dug out all the local enthusiasts of stage and screen, among whom we found a very competent stage-manager, a studio manager and a host of useful people to work on sets

Despite our careful measures for synchronization, the track had to be pulled into sync with the picture many times in editing. This was not due to lack of 'sync' when recording, but to the human element. Our effects men were well rehearsed, but could not be expected to perform to the accuracy of one twenty-fourth of a second. Although this much accuracy was not called for in the majority of effects, we found when editing that there seemed to be an optimum position to within a frame or two for obtaining the best balance. Glad were we that we were able to edit to the frame, although it took such a devil of a time!

After we had matched the sound negative to the edited sound pos, all that was left to do was to punch corresponding 'sync' marks in the leader of both picture and sound negatives. Before this is done, the sound-neg is advanced a certain number of frames to allow for the distance between sound and picture gates on the standard projector. We asked the laboratory what this distance was, and they told us twenty-four frames. Having always believed it to be twenty-six, I asked the opinion of certain technical types in the club. They, too, seemed to think it should be twenty-six. A friend laced up a 601 in the usual way and counted the frames between the gates. He made it twenty-five, so rather than write to *The Times* about it, twenty-five we made it.

Is sound really worth all the trouble? Undoubtedly! Now that I have tried it, I certainly do not plan to be without it in future.

This is the tenth and final article in our 'How I Made My Ten Best Film' series.

and lights. On paper we had a staff of over seventy and thought ourselves well off. Unfortunately most of them were able to work evenings only and this led to snags which I shall deal with later.

So August 8th saw us moving into a strange town, reputedly sticky socially, with a slightly expanded first treatment, a rough idea of the order of shooting, a composer who had worked only about a week on the new score, a dancer choreographer whose professional engagements had prevented him from doing any work on the choreography, a unit that had never worked together before, no costume designs, no sets, and some of the artists already in mutiny.

KEEPING THEM INTERESTED

WOMAN'S VIEWPOINT

By IRIS FAYDE

If women are not interested in the technical side of film making, why do they join a club? One very illuminating answer I heard from a male "expert" was: "50% join to get husbands, and the other 50% join to keep an eye on those they have!"

No less amusingly erroneous, to my mind, is the view so often expressed that women enjoy sitting knitting at meetings. If there is nothing else to do, no woman worth her salt will sit with idle hands if she has some needle-work with which to occupy herself. But if she joins a cine club, even with no technical knowledge or even aspirations in that direction, she will want something more in return for her subscription than the privilege of becoming a member of a Dorcas circle. Domestic chores can be done more comfortably and cheaply at home.

I have found that, apart from the few desiring to learn and practise all facets of cinematography, women are either interested in acting and acting only, or else they derive their enjoyment from viewing films, talking about films, watching others work themselves

into a frenzy making films, in listening to talks, lectures and debates and assisting with dress designing or making, public shows and the social activities.

This type of member is surely invaluable to a club, for even a large and competent technical team is not in itself enough for producing a film—or, incidentally, for paying for it—and yet it is but seldom that activities are organised to sustain the interest of the membership as a whole throughout the year, whatever their sex, age, experience and enthusiasm.

To get out a full programme of meetings at the beginning of a season designed to cater for everyone, and to circularise it so that members can choose the activities they want to support, is the obvious course—and yet very few clubs do this. I suppose the reason is that such long-term planning can at the outset seem something of a Herculean task. But surely the additional work involved is preferable to that of finding new members once attendance has fallen off because of apathy and indifference?



An old silver screen is used as a reflector by Albany Productions FU "whenever necessary and possible. It really is a great asset," they say. The stick on the ground in front of the two players marks the point at which they must stop and gaze at the derelict house (out of the picture). The continuity girl has left her place at the camera to provide a focal point for the couple to look at in "surprise" a few moments later. (Production still from "The Girl Who Came Back" 16-mm., monochrome.)



Canterbury A.C.S. find a car a useful aid not only for the speedy coverage of local events but also for the 'grandstand' view it gives the cameraman.

One system which I have known work quite well is to hold weekly meetings used alternately for work on current productions and matters of more general interest. This has a two-fold advantage: it cuts the preliminary organisation in half at once, for the producer or director of the films in production becomes responsible for arrangements at the bi-weekly meetings; and secondly, it means that at least fortnightly activities can be planned to suit the general membership, whether they are technically-minded or not, without prejudicing the progress on actual film making.

Lectures are usually considered an integral part of such planning, but they are rarely on a level which the uninitiated woman member can understand. I still remember with horror the first one I attended. It was all about "Gamma" and "Reduction from 35 to 16" and "The process of blowing up from 16 to 35"! I thought I had struck an unlucky night, but, no, on the next one we had "Scheiner versus the High Light System"! For me, it might just as well have been

This cake, 'directed and produced' by a male member of the Molesey A.C.U., was 'presented' to the hon. sec. recently by the club's Ten Best sub-committee. And another member was presented with a splicer to mark his 21st birthday.



given in Chinese, for at that time I didn't know one end of a meter from the other, let alone the finer points of film exposure.

By all means have some lectures for the more advanced members, so long as notice of the subject is given well in advance! But consider the poor novice, the average person, and the actors and actresses as well, by including some subjects of a more easily digested nature. The basic principles of camerawork, editing, titling and scripting make a good start, but why not go further? Get a professional film director to talk about his problems, or a make-up expert to expound on his art—for goodness knows many amateur film actors could do with a little guidance and aid to their beauty (not to say ugliness).

Instruction and Construction

What about getting a film critic to view the club's best efforts and give his verdict? It would surely be instructive and probably constructive. Why not have some members of the local amateur dramatic group to demonstrate their stage technique and then get a production unit to film them, thus illustrating the difference in requirements for film and stage? Dress designing, set designing and making—even demonstrations of the paper work I mentioned last month—could all be profitably included as subjects, to give some variety.

Debates and discussions are worth while provided the audience can be persuaded to take part. The deadly hush that descends on the assembly when asked "Any Questions?" is rarely due to disinterest, for invariably members (and women are the worst offenders) will whisper their opinions to each other, but lack the confidence to stand up and speak their mind. It is a good plan to prime a few responsible members with questions or remarks of a

(Continued on page 1039)

Testing a Reconditioned Projector

This is the third, and final, instalment in our series on getting a secondhand sound projector into shape. Previous articles appeared in the November and December 1951 issues.

By G. A. GAULD, B.Sc.

It is a temptation to test your reconditioned projector with "live" film, but resist it until you have checked the optics. The service manual usually gives instructions for adjusting the lamp, condenser and reflector. In some cases, by holding a magnifying glass in front of the projection lens, it is possible to obtain an image of the lamp filaments on the screen. Another dodge is to remove the projection lens and, immediately after switching off, look through the mount at the condenser and lamp. For a brief moment, you will see the filaments as a dull red glow.

However you do it, the object is to centralise the filament group in relation to the optical axes of the condenser and lens to secure even illumination on the screen. The reflector is then adjusted to bring the reflected images of the filaments into the spaces between the actual filament images and so produce an almost solid mass of light which will be spread evenly over the screen.

In making the final adjustments, remember to keep a gap of an eighth of an inch or so between the glass of the lamp envelope and the nearest or rear glass of the condenser. Never allow them to touch, or the condenser lens will crack under the intense heat.

Test for Picture Steadiness

A test for picture steadiness can now be made with "live" film. If there is no play in the cam shaft bearings or between the cam and shuttle, an unsteady picture will be due to incorrect gate pressure. The gate pressure should be just enough to arrest the momentum of the film at the end of the claw stroke. More than this will impose strain on the film and claw, and the claws will drag on the sprocket holes as they withdraw at the end of the stroke. This can be detected by operating the inching knob when the drag can both be seen and heard. If you get this effect, the pressure springs will have to be compressed or shortened, or possibly replaced, to reduce the gate pressure until no drag can be detected.

Next, you must make sure that the pressure is not too light. The tendency to over-running will be at the maximum at sound speed, so run the machine at 24 f.p.s.,

observe the picture and listen to the sound of the claws at the gate. You should hear a steady "purr". If the gate pressure is too light, the film will over-run and, on entry, the claws may pick at the upper edges of the sprocket holes instead of entering cleanly. This will give a slightly irregular clicking sound and an unsteady picture. To correct this and apply added pressure to the gate, the pressure springs will have to be slightly stretched.

Checking Gate Pressure

Before passing the gate pressures as correct, check again at silent speed. The pressure may be satisfactory at sound speed but slightly too much at silent speed where the momentum of the film is less. It is often a matter of quite fine adjustment to secure perfect running for both sound and silent speeds but a little patient experimenting will usually secure the happy medium required. I might add that the L516 is particularly sensitive in this respect because of the rather unusual design of the gate. This gate has, however, so many other virtues that it is well worth while putting in the time required to secure exactly the right spring pressure—slightly more on the middle and lower springs than on the top.

Now for testing the sound. When I switched on it was horrible! The volume was low and the speech woolly. The lack of high frequencies was due, of course, to inaccurate focusing of the slit. In the L516, a large mechanical slit is provided, and a reduced image is focused on to the scanning point. The slit can be adjusted and set with a feeler gauge, and it must be located to lie at right angles to the film track. With the film running and with the aid of a magnifying glass, the slit was accurately focused and the lens locked. This brought in the high frequencies.

In the L516 the light from the scanning point is transmitted to the photocell through a glass rod. The one fitted did not appear to be the maker's original and the top face was chipped. Furthermore, as this projector uses the projection lamp for illuminating the slit, the light travels at a slight angle to the film, and it is refracted down the light rod



Canterbury A.C.S. on location for their film, "Home of Hand Weaving." Here they are seen shooting (with 2-in. lens) Canterbury Cathedral.

at the correct angle since the top of the light rod is cut to the angle which will "bend" the light ray by refraction through the correct distance.

A study of the spare parts list diagram showed that the light rod, fitted by the previous owner, was the wrong way round. Thus the light was banged from side to side down the rod and scattered on exit instead of being shot out as a concentrated beam on to the photocell. The cell was thus only weakly influenced and low volume resulted.

Is it the Cell?

A spare glass rod from the makers, correctly positioned, put this trouble right. If you are satisfied that the slit, illumination and light track are all in order and if the pick-up gives satisfactory sound but there is poor reproduction or low volume on sound film, then the cell must be suspect, and you will have to visit your local dealer to have it tested and possibly replaced.

However, in my case, there was still something wrong—no wow, but a roughness in music and speech was hoarse. It took me some considerable time to locate the trouble. In the L516, the film passes from a long bottom loop over a free sound drum on which a slight friction drag is imposed to hold the film closely round it. From there it passes over the stabiliser drum and up to the take-up sprocket.

The sound drum is polished and shiny, and in carrying out "live" film tests, I had always turned off the lights to see the screen picture. In these circumstances, in spite of the pilot light, I had not noticed that the sound drum was not turning evenly and that the film was actually rubbing over the surface. The resultant mechanical

"juddering" of the film produced the roughness in the reproduction.

This would have led to scratched film but I spotted the trouble in time. By increasing the spring tension of the roller which holds the film against the drum at the first point of contact, the grip of the film on the drum was increased, and as it now rotated evenly with the film in close contact, the roughness disappeared and the sound reproduction was entirely satisfactory.

Curing Flutter

This machine is reputed to have a tendency to "flutter" since there is no sprocket between the bottom loop and the sound drum. My own opinion is that this tendency can be removed almost entirely by correctly adjusting the spring which controls the frictional drag on the sound drum together with the pressure roller. Some experimenting with these tensions and pressures is thus well worth while. However, the lesson to be learned is to carry out early sound tests in full light without regard to the screen picture, to check every drum, roller, guideway, etc., and to make sure that each part is functioning correctly. Only when one is satisfied in this respect should the lights be turned off and the screen picture observed as well.

Finally, I ought to mention a few faults which have developed since the initial reconditioning of my machine, which has handled well over 100,000 feet of film in the first three months at club and home shows—a heavy duty which corresponds reasonably well to those laboratory tests in which machines are put through years of normal life in a few hours on the laboratory bench. Hard work like this soon brings out any weak spots.

Claw Wear

My first trouble was claw wear—the grooving and undercutting of the teeth of which I have already spoken. I had not fully appreciated the wearing effect of continual club use, and I fiddled about with gate tensions for a long time before I examined the claw teeth. Apart from extending the life of the claw by touching up with a carborundum stone, there is little one can do; one must accept it as a wearing part and budget for regular renewals. It is a point to remember, however, and if, in time, gate troubles develop, have a look at the claw teeth before suspecting the pressure springs which you had previously adjusted to a nicety.

The next trouble was a danger sign, though I had not the wit to heed it at the

time. During a show, the take-up spring belt snapped at the joint. A quick repair was effected and the show went on. I assumed, wrongly, that this was just an accidental break and I took no steps to find out the cause. The next development was at home during a showing of some of my own films. The film suddenly rode high on the take-up sprocket, jammed and film from the bottom loop spilled out all over the place, for this rare fault did not operate the excellent trip for loss of bottom loop which is fitted to the L516.

My reaction was to assume that a faulty joint had caused the trouble, so I rethreaded quickly and carried on, only to have the same bother a few minutes later. This was too much. I apologised to my friends and stopped the show.

Why it Jammed

In testing the machine next evening I noticed that the film between the take-up sprocket and the take-up reel was far too tight. It was pulling hard, causing the film to ride the sprocket teeth and jam. The trouble was located in the friction drive where a felt washer under pressure between a driving and driven disc transmits the spring belt drive to the take-up reel. This is normally damp with oil, but with intensive operation in the dry Indian climate, it had dried up and the frictional effect was very considerably increased.

Later, I had the same sort of trouble

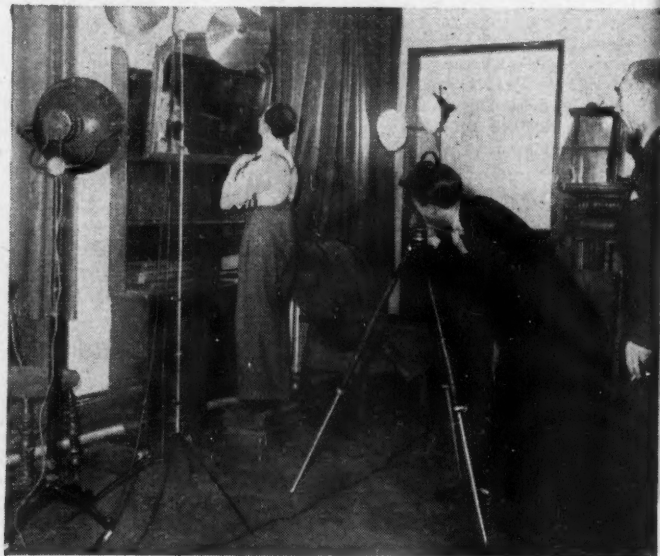
develop with the felt washer in the sound drum drag, and the film repeated its earlier performance of slipping over the drum instead of pulling it round. So the drill is: where felt washers are intended to be run damp with oil, include them in routine lubrication of the machine.

Inadequate Volume

The next mishap threatened a headache. Low volume was noticed towards the end of a club show and was still evident on the preliminary test before the following show. As we operate on a temporary lighting plant, low voltage was suspected, for this can affect the L516 which takes the slit illumination from the projection lamp. Adjustment of the lamp resistance yielded no improvement and, although the sound reproduction appeared to be normal on a pick-up, I resigned myself to a painstaking check on the amplifier electricals.

Then I had a brain wave, remembering the amount of dust which collected above the gate during the last show. The film must have picked up all the dust of India in its travels over the plains and up into the hills. Yes, there it was, the top of the light rod thick with dust, holding back at least 25% of the light on its way from the scanning point to the photocell. A flick with a handkerchief and all was well! Yes, over 100,000 feet of film in three months brings out the weak spots. I wonder what the next one will be?

Pontefract & District A.C.S. have a useful amount of equipment at their disposal for their first 16mm. production, "The Milkman," a scene from which is here seen in the making. The player standing on the books provides a useful example of elementary cheating. Furniture can often be shifted around to give space for the camera, and no one be the wiser so long as care is taken to ensure that the relative positions are unchanged.





"Treasure in particular the beautifully composed garden scene" in "*Fabiola*." This film, set in ancient Rome, stars Michele Morgan, Henri Vidal and Michel Simon. Director: Alessandro Blasetti.

PAINTING WITH LIGHT

AT YOUR CINEMA

By LESLIE WOOD

There are few limitations to what one can do with light in the making of movies. It is the craftsman's master tool. Through the medium of camera and film stock, it 'paints' pictures on the screen.

The opening shot, taken from a helicopter, of a typical small town, in *I Want You*, is as nice a pattern of light and shade as one could wish to see. It speaks for itself and what it is saying is: "This eagle-eye's view shows you that this town is composed of light and shade, of sorrow and happiness, love and despair."

The story which follows may not appeal to everyone. In a sentence, it is that families are being split up once again as Uncle Sam conscripts the youngsters. It is worked out on too painstaking lines. It is *too* natural, and is so unexaggerated as to be not very exciting, though it is smoothly acted by Dana Andrews, Dorothy McGuire, Farley Granger and Peggy Dow. Before the last fade one has had quite enough family ordinariness to last a long time. It never recaptures the expectations awakened by that first lovely patterned shot.

The actual composition of a screened picture must have *vitality* if it is to be

exciting, interesting, absorbing. And *I Want You*, so engrossed with its minor crises about whether young employee or employer's own kid brother should claim service exemption, omits to present an excitingly composed picture. It lacks sharply contrasting tones. What force it would have gained if its director of photography had avoided an 'all over alike' screen, with its inevitable dullness!

A more forceful screen picture would have resulted from placing one or more light objects against its monochrome backgrounds, a formula which gives life while still remaining in key with the story's theme. A sad story doesn't call for sad photography. In fact, a sad story needs just the slight contrast of occasional cheerfulness if it is to reflect *real* life.

There is a good example of what can be done with dramatic light patches against darkish backgrounds in the garden on the coast sequence in *Fabiola*. This is a somewhat hybrid production. Its origin is French-Italian. It deals with ancient Rome. It has been dubbed into English with, in some instances, actors speaking with

From "Westward the Women" which pictures the trek of a hundred women to a California valley in the 1850s. Robert Taylor is the star. Director: William A. Wellman.

American accents. On the whole, it hardly lives up to its advertising. "Fabulous *Fabiola* — box-office colossus — mammoth entertainment — the mightiest, most magnificent spectacle ever made," is what it says on the programme they gave me. My own evaluation is more modest.

It is a story of intrigue, with handsome young gladiator falling in love with senator's daughter and converting her to Christianity. For his presumption, he has, unarmed, to fight swordsmen in an arena to provide a Roman holiday. There are Christian-eating lions on hand, too, but the censor has done some lion taming with his scissors, so that the now-remaining disjointed flashes of prone figures and padding beasts are nearly meaningless.

Study the Camerawork

However, Osvaldo Civirani's camerawork is well worthy of study. Note the way he lets Senate buildings tower over us to indicate the majesty of Imperial Rome. He is always fully aware, too, that he is painting his screen picture with three tones (this is not a colour film, by the way), and he makes the most of his black, middle-range and white. If he has a dark mass, he nearly always lightens it dramatically with a patch of white in order to give vitality.

Treasure particularly that beautifully composed garden scene in which the hero sees two statues of female figures in classical



garb luminous against the dark background of still dark lake and brooding cypress trees. We share his feeling of being in the presence of the supernatural when, a few seconds later, we notice that the two statues have become three! I won't spoil things by telling you why there are three, but make a note of the balance obtained by effortlessly placing patches of white on the same side—not the opposite side—of the screen to give life to an otherwise dark, still picture.

Director of photography Leo Tover is an expert at screen composition. From him we get an advanced course in it in *The Day the Earth Stood Still*, by far the best of the current 'science films.' It is not a stunt shocker, though it has its novel thrills. In the main it delivers an entertaining homily on the theme: "Isn't it time the world grew up and forgot about war? Why doesn't it learn to think along planetary rather than parochial lines?"

Far-fetched but Entertaining

Michael Rennie is the man from 'another planet' who arrives by flying saucer in a Washington park to announce that Mars, Venus and Co. regard the world as a backward area. They've been watching us pretty closely and they don't like the way we are acting. We're just playing with atomic forces we don't understand. Start another war, release atom bombs, and we may throw the whole planetary system out of gear. Far-fetched? Amusing? Yes—but with quite enough commonsense in the foundation stones on which to build an unusual and entertaining film.

What I like about it in particular is the way in which it puts human values and relationships in front of mere gadgets. After the opening gambit, Michael Rennie even discards his interplanetary diver's suit and appears in a lounge suit!

He goes, incognito, to live in a boarding house to find out just what makes earth



Grim hardships from the elements—and redskins—beset the party in "Westward the Women," and the crossing of Death Valley takes toll of them, but of course they win through.



A scene in the making from "The Day the Earth Stood Still," featuring Michael Rennie, Patricia Neal and Hugh Marlowe. Some of the best moments in the film occur near the beginning when a low humming sound becomes a sinister whine—and a space ship from another planet settles down on the grass between the Washington monument and the White House. For two hours it remains motionless while Army tanks, guns and armed troops stand guard over it. Below: the robot makes a dramatic appearance. "The Day the Earth Stood Still" was directed by Robert Wise.

mortals tick. He has no difficulty in understanding everything, for he studied us via television and also learned our language well in advance. In fact, he knows more about us than we know ourselves. That is why I like the small touch in which he is surprised when he picks up a cigarette box and it plays a tune. That was something he had missed!

There is a hint of romance between Rennie and pretty widow Patricia Neal. Her schoolboy son becomes Rennie's confidante, a clever script touch if ever there was one. It ensures juvenile enthusiasm at the box-office, of course. Of more importance, it emphasises that the issue of peace or another war is one which even a child can grasp.

Nothing Could be Simpler

Rennie has a robot to do his bidding. Otherwise the trimmings are not unbelievable. The equipment of the interior of his 'saucer' is suggested cunningly by glowing panels of light. They are much more credible than the usual alchemist's array of tubes and coils. For the rest, the space ship is netted by hundreds of shafts of light—a huge bowl filled with orderly, venetian-blind-like lattices of slanted light and shade. Nothing could be simpler, or more effective.

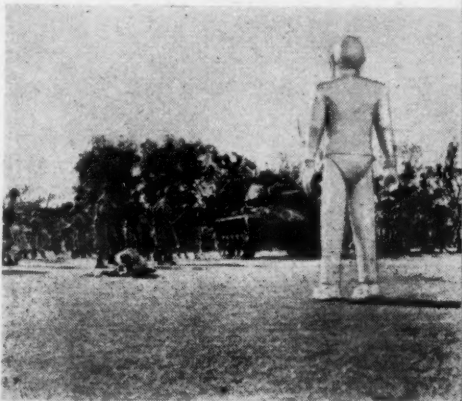
Light and shade, too, are used dramatically when Rennie first appears at the boarding house seeking a room. The inmates are watching a television announcer warning them that the Martian is at large in their midst. They turn at Rennie's intrusion.

From the darkened room he appears a menacing black silhouette against the lighted hallway behind him. Seen thus, his black, featureless bulk is frightening.

Another release which should be seen, both for its entertainment value and the way in which a monochrome film 'paints' with light, is *Westward the Women*, starring Robert Taylor as a tough, experienced scout of the 1850's who brings a safari of one hundred and fifty women from Chicago across the Wild West to become the wives of the ranchers in newly-opened up California.

Made largely on location, and with a minimum of studio work, it is a lusty, rough tale of feminine hardship in the face of Redskins, flood, and the rigours of a waterless desert. It is not a pretty tale, but it goes with zest, a film of the great outdoors type which no other entertainment medium can rival.

First you will subconsciously note that the one dominating battle-axe of a widow





Farley Granger and Peggy Dow in a scene from "I Want You," a film which seeks to assess the impact of war on the United States.

who attaches herself to the party is made to 'loom' over everyone else not so much by her bulk or expression but because the very capable actress who plays the part, Hope Emerson, is clad in voluminous black skirts and shawls, surmounted by a Pilgrim Father's hat! The costume is not only in character but its blackness makes this tiger-like ol' widder woman of vital contrast to all the other, lighter-clad, women on the screen.

Clever Device

When one of the girls runs away from the safari and Taylor rides in pursuit, the locale is set under a vast overhanging cliff, so that the picture is made vital by the way the small pursuing horseman rides constantly in alternating pools of deep shadow and across white, sandy crevasse floor. Likewise, when the waggon train moves across the plains, its rear is taken up by spare mules and oxen, all of them dark shapes in contrast with the whiteness of the hoods of the covered waggons—a simple but clever device which gives 'foreground' and depth to an otherwise flat-as-a-pancake desert scene simply by arranging the photographic tone values of the composition to get the greatest effect.

Light, shade and composition apart, there is another vastly effective touch on the sound track when, after an Indian raid, women announce the names of those who have died beside them so that Taylor can erase the names from his list. As each is called to him, the crags of the cathedral-like canyon echo and re-echo, to die away at last. I grant you it is 'Hollywood,' but can one think of a better way to suggest that the names of the fallen will go on sounding down the corridors of time? It is such touches, whether photographic or in any other department, which can make a movie memorable.

From the Other Side of the Counter

Meet the dealer as fellow enthusiast as well as the man who supplies your cine requirements.

Yesterday we had the pleasure of assisting two young ladies to purchase their first movie equipment. They entered our shop a little shyly for, as they at once admitted, they knew nothing of movie-making and were in our hands entirely as far as choice of equipment was concerned. They told us that they have £80 to spend and that their main interest would be filming local youth club activities and showing entertainment films at the youth centre.

We want to tell you about them and the equipment they bought because they are typical of many people who visit us. We immediately recommended 16mm. because we maintain that for good presentation in a hall of any kind, the definition rendered by this size is essential. A camera of medium price, simple to use yet with a fairly fast lens, was indicated; we suggested a second-hand Kodak BB junior with an f/1.9 focusing lens. They preferred this to the f/3.5 model because they intended filming indoors at times. This particular camera was priced at £35.

Sales Resistance

We then suggested an exposure meter and demonstrated a secondhand Avo priced at £6 10s. Here we were met by a little resistance for our two young ladies thought it looked complicated and were not quite sure if they would require it. We went to great pains to stress the value of a meter and pointed out that our claim that it would pay for itself in film saving was not sales talk but fact. Here we used our own 400ft. holiday colour film as an example. A meter was used for every shot, with the result that not one foot was badly exposed. At this they agreed to buy the Avo, a decision we are sure they will never regret.

The projector purchase didn't present too big a problem, for we had in stock a secondhand Specto Educational, dual 9.5/16mm. machine which would enable them to show their own films and library

films in both sizes as well. It was priced at £40 and brought their total bill to £81 10s. They explained that the youth club could provide a screen, and when armed with a spool of Kodak Super XX for interior filming and one of medium speed for normal outdoor work, plus a 6s. book on film-making they left our shop confident that after the two hours they had spent with us they could make a reasonable start on their new venture. We enjoyed their visit, for quite apart from the financial aspects it really does give us pleasure to provide the right equipment at the right price for the job in hand.

* * *

The value of A.C.W. to the amateur movie makers is obvious to us dealers. Do you remember that one issue was a few days late in appearing? We were asked for it dozens of times during those two days and it seemed that people were going about hunting for it. And as proof of the regard in which the advice and recommendations it gives are held we offer this example. Some time ago a contributor gave the useful information that blooming ink can be used to make very effective 'wipes' on cine film. At that time we sold little blooming ink; indeed, we had an idea that some of our salesmen didn't even know what it was for, yet within a week we had completely sold out and were clamouring for more. Even now, the manufacturers can't cope with the demand and are probably still wondering why so many people suddenly wanted to make perfect sound film splices—that is, unless they, too, read A.C.W. (as most do). If they missed that particular item, perhaps this explanation will clear up the mystery for them. While we are on the subject, we would like to remind you that your dealer will be pleased to accept annual subscriptions for 'our' magazine.

* * *

At this time of the year the film show spivs, as we call them, mill around. With old, inefficient equipment they run cut price shows for parties, social clubs and the like. Customers who have attended them tell us of unintelligible speech and poorly lit pictures produced by antiquated equipment in the hands of operators whose only interest seems to be the fee involved. We have direct evidence, too. Sometimes a sound projector is brought in for repair by one of these 'pirates.' Invariably it has not been maintained in any way for years and is only now being serviced because it just won't run any longer. When we inquire about the use it has had, we are told "mobile cinema work."

Let us make it quite clear that of the

large number of mobile showmen we value as customers, the great majority take a pride in good presentation and treat their equipment as a tool of their trade. It is only the few who so shockingly misrepresent the 16mm. cinema. The sinister side of it is that their audiences tend to believe that all 16mm. film shows are going to be like the one they have just seen. If you were on our side of the counter you would have some idea of the large number of people prejudiced against 16mm. sound projectors for this reason.

Perhaps you are one of them? If so, let us tell you what we suggest as a bias in the right direction. Most of the large cine dealers have projection rooms and will be only too glad to run a sound film for you on modern efficient equipment. All of them will guarantee to produce almost the same high standards as one expects from the 35mm. cinema. So if you are organizing a sound film show in the near future, don't risk the success of the evening by trying to save a pound or two by engaging a cheap jack.

* * *

May we remind you of the promise we made in our first article: the promise that we would take up any complaint about items of cine equipment you believe are not up to standard? We now have an instance to give you. There is a certain product on the market that until quite recently has been perfectly satisfactory. We have sold a large number, but from our most recent sales have come nothing but complaints. It's not the slightest good telling a dissatisfied customer that he is the first to complain. Something had to be done.

We wrote to the company's sales manager about it and reminded him that we couldn't risk our reputation by selling inferior merchandise. The reply was prompt and grateful. Despite his prominent position with his company, he was unaware of the drop in quality of the machines from the factory. He thanked us for bringing it to his attention and immediately remedied the trouble by checking on the factory inspection department and correcting something that had gone wrong with the system.

All this happened about two weeks ago, and we are now back to normal with satisfactory sales. We once again invite you to make use of our promise. If you have a grudge about something you recently bought, let us know. We will do all we can to put the matter right for you.

* * *

The keen type wearing the A.C.W. badge is a customer dealers are particularly anxious to please!



Rehearsing a scene for Ickenham F.S. 9.5mm. comedy, "They Are Hard to Catch." The 'star,' a mobile featured droll, does not find it difficult to register the required expressions.

By
GEORGE H.
SEWELL,
F.R.P.S.

EVEN I WAS AMAZED

Our contributor this month directs his ODD SHOTS at the points system of judging films

When I arrived in Glasgow, a matter of a few weeks ago, I was flattered by two invitations: to sit in on the projection of the films for the Second Film Festival of the Scottish Association of Amateur Cinematographers, and to assist in judging the competition for the Lizars cup at the Edinburgh Cine Society. As a result I spent most of a Saturday and Sunday viewing 38 films, a few of them twice. Now, as an old case-hardened judge I am used to this but even I was amazed at the hard way in which the Glaswegians take their pleasure.

There were some 28 entries for the Festival, and five or so members of the S.A.A.C. Council acted as adjudicators, but marking papers were issued to everyone in the studio cinema, and an audience of perhaps 70 people sat down from 2.30 p.m. until nearly 9 p.m. (with one shortish interval for tea), solemnly to go through every foot of every entry. The idea was that, whereas the judges' markings should be final, the audience should be able to express opinions that would be computed afterwards to find out how the general opinion coincided with that of the judges. The films were of all kinds, from good to quite bad and the audience appeared to enjoy the lot, but can you imagine an

audience of Southerners sitting down to such a viewing marathon?

You know, I am not sure of the soundness of comparing the viewpoint of public and judges. I feel that the latter should necessarily have a higher standard of judgment and that it will inevitably be affected adversely by the knowledge that their pronouncements will be compared directly with the views of the audience. By correlating mass opinion in this way you are giving it a power which the taste which informs it may not in fact justify.

Elaborate Judging Sheet

The appraisal was based on an elaborate judging sheet having four main headings: 'General Impression', 'Technical Quality', 'Additional Points' and 'Sound', divided into ten sub-divisions. Each sub-division had to be rigidly marked according to whether one thought the various aspects 'Excellent', 'Good', 'Moderate' or 'Poor'. No adjustment of the number of points awarded was allowed. Like a number of others, I think this inflexible scheme has its drawbacks.

One weakness was that the largest single classification, for which nearly fifty per cent of the total marks could be awarded, was 'General Impression'. One had to decide

whether a film was intended for 'General/Specialised/Home' audiences and give marks for the degree to which it Perfectly, Clearly, Moderately or Poorly conveyed its message to that audience. No steps had been taken to place the onus on the film maker to state the type of audience he intended to reach. So the judges had to decide for him and then determine whether their guess was correct. That, in my opinion, is just farcical and quite unfair to the producer. I tried to get clarification at the meeting but could not obtain a satisfactory answer.

Over-Elaboration

Some of the classifications seemed to overlap. For example, we had 'Construction, Tempo', 'Direction' and 'Editing' as three separate heads, though in some cases it would puzzle even a professional critic to separate them. We had to assess 'Camera Work' and 'Screen Quality' separately, but could get no clear definition from the officials as to the meaning of the latter. I feel that in the desire to be truly helpful to the judges, the sponsors had over elaborated and had defeated their own ends with confusing sub-divisions between which it is virtually impossible to differentiate. Had it not appeared in the 'Technical Quality' class I should have regarded 'Screen Quality' as representing that intangible thing which does not seem to feature in the judging sheet, but which is more often than not a deciding factor in the success of a film—the indefinable quality of imaginative insight and approach.

The Things that Matter

May I suggest to UNICA, the Scottish Association, and all other earnest bodies, Sassenachs as well as Scots, that they stop using this complicated points system which entirely ignores the things that truly matter in film making, go to some trouble to appoint (and possibly to fee) truly competent judges, and allow them to use untrammelled their training, and knowledge and good taste. Can you imagine a Lejeune, a Dilys Powell, a Jympson Harman or any of the other professional critics judging the value of a film from a list of points on paper?

At the time of writing I cannot comment on the SAAC entries as

the final viewing has yet to take place, but I do say that had I been deaf to the accents of those around me, I could have easily imagined that I was seeing a reasonably representative collection from anywhere in Britain. We in the South have nothing very much to fear. As to the differences in the approach to judging as between south and north, they spring from differences in outlook and temperament, and they will always be in evidence to give spice to our hobby.

MONUMENT TO COURAGE. The Edinburgh C.S. premises really are an eye-opener. In a massive stone building, one of a terrace, they have quite a large cinema, reception rooms, operating room, darkroom and so on, which also provide facilities for a still photographic society to be run as a pendant to the cine society. The place is a remarkable tribute to the pluck and imagination of the members who bought it for a few hundreds before the war when the 'kitty' held only a few pounds, and to those who have worked on it since the war until today the society has an asset worth a thousand or two. It shows what can be done by singleness of purpose, determination and financial adroitness.

The Edinburgh C.S. competition attracted 19 entries. This is quite a large number for a club contest, and although the general standard was high I do suggest that there should have been a preliminary screening to sort out the one or two also-rans. It does not require marked critical judgment to eliminate films which are not up to standard, and in the long run it is fairer to the competitors to do so. When a judge has to sit through hour after hour of mediocrity he cannot but become mentally exhausted and so liable to overlook subtleties which may appear in films screened towards the end of the session. So do let us have eliminating runs. After all the good film maker does not project all he shoots. He takes out the inferior material.



From Cosmo A.F.U.'s "The World of Noise." A shot showing the pedestrian's view of the driver appears on page 1032.

PLANES AND ANGLES. You know how effectively an exterior shot can be framed by using a silhouette of a foreground object? I saw recently a shot in an amateur film in which the effect was most imaginatively exploited. It showed a candidate about to be interviewed by a committee. The camera was placed low, behind the members of the committee who were ranged along one side of a large table, and they were lit low enough to allow their heads and shoulders to appear in the foreground as near silhouettes. As the scene opened, they were leaning towards one another in conversation. The talk ceased, they sat upright and between the centre pair one saw the brightly lit room, at the end of which a door opened to admit the small figure of the candidate. The combination of low angle and the contrast in lighting of the two planes gave a highly dramatic effect that served to convey something of the bewilderment and apprehension of the interviewee. More recently I saw a film in which a figure in the left foreground is brightly lit against a dark floor, while in the right background silhouetted figures move against a lit back wall of the set.

CONTINUITY? Our old friend, Mr. Arthur Whiting of Australia, considers that the average amateur stresses continuity overmuch (that's a startler indeed! Even the Editor called for sal volatile.) He says: "I have found that properly exposed reels of *interesting* subjects, without continuity, have appealed to private audiences time and again. For instance, my wife and I collected a fine 400ft. Kodachrome reel of New South Wales coastal wild-flowers. Practically all the shots had natural (wind) movement."

He mentions half-a-dozen other films (all titled) and adds: "The only semblance of continuity is a series of cut-in pictures of the car and caravan moving on country roads, each of which such shots immediately precedes a new sub-title of the district at which we have arrived."

Well, if that isn't a bit of continuity, I don't know what is. The fact of the matter is that A.W. is so instinctive an artist that what he refers to as 'isolated shots' are always bound together by some central idea, and that his strong conception of his subject results in that most important of all types of continuity, that which emerges from the mind and heart.

All of which serves to remind us that the word 'continuity' is capable of a variety of interpretations. I know that, when I use it in my articles and talks, a lot of folk think of laboriously written scripts. To me it means the reverse. The man who truly understands his continuity can be faced with a new sub-



Filming a scene in "The Climax" a comedy in which every member of the Triad Film Unit had a part, the president, very fittingly, playing the leading role.

ject at almost a moment's notice and, as the event goes on before his eyes, will decide instantly each of the appropriate shots to take, will always remember to record an adequate amount of cut-in and cut-away material and will provide for editing enough material to yield a coherent and rounded-off record of the occasion. The silent film maker is fortunate in that he can employ this technique at its very highest level, since he has no sound to act as an easy cover for inadequacies.

NOSTALGIC MEMORIES. Mr. A. D. Clarke of Newcastle Amateur Cine Association wrote the other day to tell me that the Association recently put on a show at which a 10ft. picture was secured from 9.5mm. They used a carbon arc projector about which I hope to give some details later. I was glad to hear from him, for I was one of the founder members of the original London A.C.A. and designed the monogram which it and its associated branches used for many years. Newcastle is the only surviving member of the group. At about the time the group was born several of us were very proud because we had attained a 6ft. wide picture from 9.5mm., using an early type projector with the lamp over-run according to a special scheme of our own.

More nostalgia: the manager of the Glasgow hotel at which I am staying turns out to be one of the founders of the old A.C.A. Shortly we are going to have the joy (!) of seeing again a film we made with my manager friend in the somewhat horrific title role. It is quite as bad as anything turned out to-day.

How I Solved My Cine Problems

By STANLEY JEPSON, A.R.P.S.

Possibly one of the greatest fascinations of this hobby of ours is the fact that there is always something new to learn. I refer less to the miscellaneous technical data one collects throughout the years than to the many schemes and dodges you have to think up for yourself when faced with a problem.

There is, of course, always the *A.C.W.* Enquiry Bureau on tap to provide the answers to technical queries but, although I take advantage of this service myself from time to time, it is only as a last resort. I prefer to sit down and worry out problems for myself.

A little while ago I needed to remove a number of sections from a large spool of film for intensification and reduction. How could this be done systematically so that they could be replaced without any trouble? The following system proved most successful—possibly you may find it of use yourself. First, remember not to re-splice the film when you have removed the pieces but to lap the ends under. You will then know where the gaps are.

When making the cuts leave one or two frames of the sections on the large spool so that you have a double check when you come to replace them—there is also the added advantage that you can compare the treated film with the original. Spool up the lengths in the correct order as you take them off the large reel. They must be spliced together, so it is a good plan to use a different splicer from the one used when editing the film so that you can recognise the joins. This is a counsel of perfection, of course, which only club members are likely to be able to follow.

If you have access to a diagonal as well as

a frame-line splicer, here's your chance to demonstrate the usefulness of both! If you have only one splicer, which is most likely, and you can't borrow another, it's a simple matter to mark the joins with a small V notch—or you could use a tiny piece of adhesive tape.

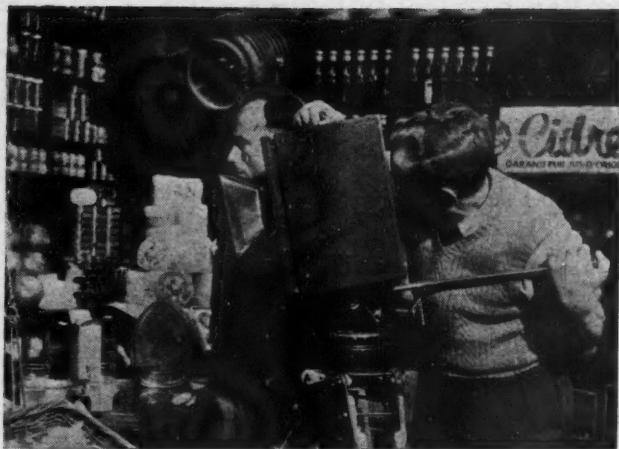


Set-up for Scene 197, Sequence 5 of *Cosmo Film Unit's* "World of Noise." The Unit leaves nothing to chance, even recording the registration number of the car in their breakdown script.

After treatment unwind the large reel (on a rewind of course), and when you come to the first gap, insert the first section on the small reel, and so on. Any number of sections can be removed from a reel and replaced in this way without any bother. Where two degrees of reduction are required, it is quicker to handle each batch separately.

No one will deny that a magazine camera has certain distinct advantages over the spool-loading type but there's a fly in every pot of ointment. What if you cannot get loaded magazines? Well, you can always load your own—it is not the terribly difficult task many imagine.

The first essential is to study the design



Not the Magic Box, but a 16mm. camera blimped and electrically driven by a synchronous motor linked with a sound recorder. Cameraman E. J. Chard, A.I.B.P., of Gateway Film Productions, Ltd., must make all adjustments before slipping on the front of the rubber sponge-packed box, for once the camera is enclosed he has access only to the viewfinder and an external stop and start switch. It is essential that no sound from the camera reaches the microphones concealed on the set—one of them can be seen behind and to the left of the pile of cheeses on the shop counter. This still was taken on the set of "L'Entente Cordiale," a dialogue film in French which will be used by language classes in schools. A number of the Gateway company were formerly members of Planet F.S.

of the thing and then to practise until you are really adept. If you are using Kodachrome or high-speed pan film these twin requirements are doubly necessary since you will have to do the job in complete darkness. You can use a red safelight for ortho stock and a dark green glimmer for pan. If you are not used to dark-room work you may be dismayed by the dimness of the safelights. Don't worry! Your eyes will soon get used to them.

It is a good plan to spool up the film you intend to use the day before you wish to load it because film in magazines runs emulsion side outwards and must be wound like this beforehand so that it does not tend to uncurl itself in the magazine, and secondly you can cut off the correct length. It is usually possible to get about 45 ft. safely into a home-loaded 50 ft. magazine; don't try to put in more or you may have trouble with jamming since hand-winding is naturally not so tight as the machine job.

Use a Pencil for This

Test the magazine in the camera first with single frames. If it doesn't start readily, take out the full core and slap it hard on the table, both sides, to get it really flat.

If you encounter jamming when you are out filming it is often possible to clear it by taking out the magazine and tapping it smartly on both sides. Then try to pull the film down with a pencil or pin.

Loading bulk film on to a spool is a much more popular pastime than loading magazines but how difficult it can be to coax the end of the film into that tiny slot! I don't try any more but secure the end with a piece of adhesive tape.

Have you experienced film jamming in a spool camera? A bent take-up spool is often the cause of the trouble, so examine it carefully when you load. If it is out of true the film may bulge out beyond the cheeks, and even if it doesn't jam, the outer coils may be fogged when you remove the spool.

When a projector is used with sound on disc or tape it is most important that the speed should be constant. Many projectors have a speed regulator which operates by brake pressure on a wheel and may become erratic if the brake head becomes polished or oil gets on to the wheel or brake surface.

Test for Speed Constancy

A good test for speed constancy is to place a stroboscope disc with any number of segments on an electric gramophone turntable (such turntables are very constant in speed). Turn on the projector and let the light play on to the disc. Set the speed of projector or turntable so that the disc appears stationary. Then watch for a minute or so. Any fluctuation in projector speed will be immediately apparent.

To check that the projector is operating at exactly 16 f.p.s., use a 36-bar strobe disc on an 80 r.p.m. turntable—this assumes that the projector has a three-bladed shutter. The formula (in case the above figures don't apply) is: $16 \text{ (f.p.s.)} \times 3 \text{ (shutter blades)} = 48 \text{ per second}$; $48 \times 60 = 2,880 \text{ blinks per minute}$ divided by $80 \text{ (r.p.m.)} = 36 \text{ bars}$.

Reverse action can be most useful in a film but I don't like using a hand-held camera upside down. So now I use mine on the tripod—no, it hasn't a tripod bush in the top! I procured a length of brass strip about $\frac{1}{4}$ in. thick and four or five inches long

(the length of it depends upon the particular camera and tripod) and drilled a hole in each end.

I then tapped one hole to take the tripod screw and fitted a captive screw in the other to fit in the tripod bush of the camera. Now I can take reverse action shots secure in the knowledge that the camera is steady. I even make single frame exposures for titles; you know the sort of thing—block letters blown down with a fan or knocked down with a "magic wand."

I suspected recently that the lens adaptor I was using in my camera was not of the correct flange-to-film distance. The results looked fairly sharp when I was shooting at $f/8$ at infinity but I knew that the depth of focus was sufficient to cover up small errors. I could have tried focusing on a piece of ground glass or matt film in the gate but such tests are misleading, and only actual exposures on film give accurate results.

Don't Stop Down!

So I had another adaptor turned in brass on a lathe, but had it made two threads shorter than the original, i.e., the lens came two threads nearer the film. I set up my titler and pinned a sheet of fine print to the board. The title-card to camera lens distance was 18 in., so I set the lens accordingly and made a number of exposures at full aperture ($f/1.9$). It is essential that the lens is not stopped down, as this increases depth of focus and would consequently give false results.

The exposures I made were as follows: a. mount adaptor screwed tight home; b. quarter revolution unscrewed; c. half revolution unscrewed; d. three-quarters unscrewed; e. one complete revolution; f. one and a quarter; g. one and a half;

h. one and three-quarters. a., b. and c. were all fuzzy, d. and h. were only slightly fuzzy while e., f. and g. were sharp.

If I had not made these quarter-turn tests I should not have known the precise position where the focus was best—obviously at f., half-way between the slightly fuzzy positions. I then had the original adaptor filed slightly until when tight home the lens was in the same position as at f. It is a simple matter to identify each shot: a lettered or numbered card is probably the best way—provided you remember to change it when you alter the lens.

If You Lose a Loop

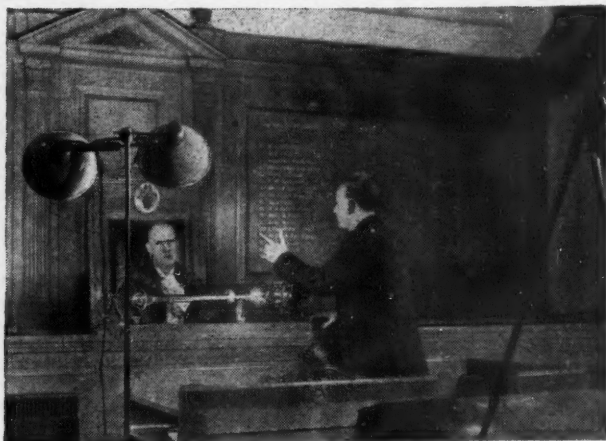
Finally, a few general points to round up with: you can usually tell by the sound of the camera whether it is running smoothly. If you suspect that a loop has gone, the camera has to be opened up. I have frequently burrowed beneath the bed clothes to improvise a dark-room, but if you are out of doors an overcoat may have to serve. Turn it inside out, button it up and put your arms through the sleeves. If this isn't feasible, open the camera in as dull a light as possible. About two feet of film on either side of the gate will probably be spoiled, so if you value your last shot cap the lens and run on for seven seconds or so before opening.

If you open your camera accidentally when it has film in it, close it at once and you will be unlikely to lose more than two or three feet either way. But to ensure against absent-mindedness, keep a piece of paper in the camera case giving the date the film was loaded, how much film is left and the type. Or stick a piece of Sellotape over the camera door.

A tip picked up in India might be of value. Lens fungus can form very easily in the tropics, but the bacilli can be prevented from forming by rubbing both inner and outer surfaces of the lens occasionally with mercuric chloride (deadly poison) and letting it dry off. Another method is to keep the lens in a dehydrated airtight tin.



Sevenoaks C.S. shoot a scene for their colour comedy; An inventor described as 'slightly mad', narrowly misses extinction.



Terry Barnett directs the Mayor of Wimbledon for a council chamber scene for the Wimbledon C.S. production "Know Your Borough".

Dec. 3rd. Stepped into the breach tonight and gave a lecture to a film appreciation class to help out a colleague. I announced myself as an amateur film maker, planning to show them two of my films and then open a discussion on film technique. It was not long before I was convincing them that if they really wanted to learn about the cinema, the best way was to buy a camera and make films!

Then someone raised the question of the respective merits of the amateur gauges. The answer is, of course, that it's a matter of personal taste, the scale on which you propose filming and exhibiting, and the depth of your pocket. I know of one film society which, having outgrown 16mm., now uses the lordly 35mm., even when the same title is available on both gauges. Yet quite a lot would be saved in film hire were the 16mm. copy used; the majority of the audience, which averages 400, would not know the difference.

8mm. before 16mm.

It was during this discussion that the shortage of 16mm. cameras was deplored—and I couldn't explain why no British manufacturer has produced one since the war. It's a complete mystery to me, because we have had 8mm. and 9.5mm. models, to say nothing of projectors in all gauges. Even the G.B.-Bell & Howell organisation, now producing the well-known Bell and Howell apparatus in this country, have put 8mm. cameras before 16mm. And Dekko have

A Lone Worker's Diary

produced yet another 8mm. model (lower in price than its predecessor). What has happened to the popular Ensign Kinecam?

Dec. 9th. Some weeks ago I helped a friend with his holiday colour film re-takes. Saw the results tonight—nice to be able to learn at another's expense! It was pleasant to find that faces which had lost their tan were rendered dark enough to match the earlier shots because, apparently, of the warmer tone of the autumn sunlight. The spreading of a tablecloth on the grass where the filming was being done had prevented any tendency towards a bluish-green cast.

Leader Fogging

Inevitably, the processing came in for criticism. (It is probably lucky for us that we amateurs rarely do our own!) A vital shot on the end of the reel had edge-fog—in spite of the camera having been unloaded in the darkroom and the loose end carefully sealed down. Kodak stock has numbers punched in the film at the end of the leader and the beginning of the trailer. It is my experience that the end of the usable footage generally gets fogged but that invariably at least two feet of the leader is un-fogged and would have carried pictures. I don't think the reason necessarily lies in incorrect loading of the camera, because although my friend's Filmo 70 hasn't got automatic loading, mine has—and we both experience the same trouble. So my conclusion is that Kodak leader on 50ft. and 100ft. spools could profitably be shortened by at least a foot and the trailer extended by the same length.

Dec. 10th. Having devoured the December issue, I sat down this evening to re-read back numbers of *A.C.W.* I found the report on the 16mm. Leitz projector well worth a second study. Here is yet another narrow-gauge machine to make use of an intermittent sprocket for picture shift, following in the path of the pre-war GeBescope, De Vry, S.P. and Coronet (9.5mm.) and the post-war Burville and the prototype S.G. Brown.

Advantages of the Maltese Cross

I have been interested for a long time in projector design and the intermittent sprocket v. claw mechanism controversy. The former is universal for 35mm. machines but expensive to produce and there are added technical difficulties when the sprocket has to be more than four frames in circumference. The claw mechanism is cheap to make and even if poorly made and worn, the claw repeats its path and must produce accurate positioning of the frames if the film is perforated correctly. A great advantage of the intermittent sprocket mechanism is that the machine can be laced up with the absolute certainty that all is well without recourse to inching. The loops must remain as set and, with a large number of teeth in mesh, even torn film is handled without trouble.

Despite its mechanical advantages, however, I have never seen a 16mm. sprocket intermittent machine which gives quite as rock steady a picture as a good claw mechanism. Splices, too, cause a slight kick as the extra thickness passes the sprocket, but this is not a serious drawback with library prints.

Special Spools

Dec. 12th. Still re-reading back numbers and noted Mr. Sewell's plea for the re-introduction of those Ensign spools with special film attaching device. The snag with these, and any other special spools, is holding on to them! The inevitable interchange of reels during projection and the fact that libraries like their films to be returned unwound (there's not always time to re-wind twice after a show) mean that you would rarely be lucky enough to come across the type of reel you favoured. The use of self-adhesive tape to attach the end of the film to the spool serves a similar purpose to the Ensign device—and is cheaper and simpler. By the way, I still run up against those nasty odd-sized reels—200ft. and 1,200ft. It's high time they were all quietly disposed of.

Mr. Sewell's suggestion for setting projector volume levels during rehearsals when the hall is practically empty falls on barren ground as far as I am concerned. More

volume is required when the hall is full. A better plan is to have a friend in an end seat to keep you posted. One club I know uses a portable bell push on a length of flex connected to a warning lamp near the projector. But I trust implicitly my triple-claw machine, and can wander down the side aisles from time to time to check the levels.

Dec. 14th. Bought myself a Christmas present today. Searching through the stocks of the local Govt.-surplus suppliers, I came across a compact 4-way heavy duty 10 amp rotary switch. I had been intending to fit a single knob controller for both light and motor to my projector, and this looks as though it will fill the bill. Such a switch is convenient and ensures that the motor is always on before the lamp, and vice-versa. I also picked up a knob which exactly matches the tilting knob on the front of the machine. Fitting the switch will call for some thought, though, because the space where it has to go is strictly limited.

Kodachrome Filming at f/2.8

Dec. 15th. A reel of Kodachrome back by return of post! (Friday seems to be processing day for us amateurs.) I laced it into the machine with some trepidation. I had been asked to film a demonstration of a potato harvester—the machine that sorts and parcels up potatoes after digging them up—and on the appointed day the sky was completely overcast. I had to use Kodachrome because I couldn't get any Super X!

The conditions were definitely "cloudy-dull", and exposure chart and meter reading both indicated f/2.8. I could only go ahead and hope for the best. Certainly the shooting went off much more easily than it would have done on a sunny day because I found that I could stick to the same exposure for all angles.

The results? Much better than ever I could have wished for! Far more colour contrast than appeared to the eye at the time, and every shot perfectly exposed. I attribute this success to my coated lens and the fact that I concentrated on mid and close-shots. It is doubtful whether black and white stock would have given such pleasing results under the same circumstances. I shall never be afraid to shoot again under unfavourable conditions—a useful lesson has been learned. Incidentally, the makers recommend the use of a haze filter for shots on grey days and in shadow to reduce any tendency to blueness, but I didn't use one and the film did not suffer. Of course, this is not to say that one should not make a point of following makers' recommendations. After all, they know best!

All in One Box

This review of new patents emphasises the striving for compactness evident in contemporary projector design.

By D. M. NEALE, B.Sc.

Judging by a handful of recent patents, the market value of a product must be inversely proportional to the number of boxes required to accommodate it. For example, U.S.P. 2,525,552 shows yet another scheme for a self-contained projector complete with rear-projection screen.

Devised by A. W. Kingston, it looks like a cross between a tape recorder and a portable gramophone. The reels lie horizontally on the baseboard and the film is on edge as it passes through the gate. This rather complicates the optics because, since the picture starts off lying on its side, two prisms are required after the lens to get it right way up. After this it needs a further two mirrors to get the picture on to the screen which hangs from the front edge of the lid.

The design has one outstanding merit, however, in that it recognises that occasions do arise when the small rear-projection screen is inadequate. A simple swing-over arrangement can be operated which replaces the short-focus lens by one of normal focus. At the same time the beam is made to follow an alternative path through an opening in the carrying case so that the projector may be used in the conventional way with a separate screen.

Sealed Magazines

U.S.P. 2,521,150 by J. S. Chemel describes another unusual projector, designed this time to show films that are all in one box—and stay there. The idea is that a film library should distribute the films in sealed magazines each containing a 400ft. loop. To save space, this is arranged on the principle used in the Ampro Repeater. The film leaving the projector gate is taken up by a reel in the magazine, the centre coil of which emerges in a drunken loop to make its way back to the gate.

Advantages: the films never need rewinding and, being in a sealed container, they

cannot be trailed on the floor nor have pieces removed. Snags: the system needs a special projector, although this is adaptable to normal two-reel working. Also, unless the design and execution are first-class, scratching and jamming in the magazine will do more damage than the average library user.

Wireless Station Projector

To most of us, the more interesting part of this patent is that mentioned as a side-issue. H. J. Koeber's U.S.P. 2,520,843 with the Illinois Watch Case Co., although dealing primarily with a new framing mechanism, also refers to the same idea, viz., the use of a domestic radio receiver for sound reproduction. So it seems that this may quite soon become a commonplace. The scheme uses the signal from the photocell to modulate a radio frequency oscillator. In other words, the projector becomes a small wireless station. You stand your ordinary projector by the screen, tune it to the appropriate wavelength and, without any interconnecting wires, the sound track is reproduced by the speaker in the set.

The Americans are rather fond of doing things with local transmitters of this kind. The scheme might not be applicable in this country because our regulations are more stringent. After all, if your transmitter will work the set across the room, it will work also the set next door or in the flat above or below.

Projected Sound Track

The Germans have other ideas on the subject. Before the war they used searchlight beams for telephonic communication, varying the light intensity with the sound. Now they have used the same principle for home cine purposes. Called the "Projektophon 16", it is made by C. Lorenz AG, Berlin-Tempelhof. The sound track is projected on to a photocell alongside the screen. A valve in the same box amplifies the signal from the cell and then passes it on to the pick-up sockets of a radio set alongside.

Further to simplify the construction, the projector is designed on the non-intermittent principle now popular in editing viewers. A glass or perspex hexagon rotating between picture gate and lens compensates for the continuous movement of the film through the gate so that each frame appears stationary on the screen and dissolves into the next. This arrangement allows the sound track to be projected by the same lens as the picture. However, since the width of the prism does not cover the sound track, the image

projected on to the photocell is not arrested, but moves continuously over the slit in the photocell housing.

The design is appealing since the absence of an intermittent motion makes the film path very simple and also easy on the film. The projector should run very smoothly because there is no clicking claw motion; in a sound projector this is a great asset, of course. Perhaps the biggest drawback will prove to be the non-standard position of the "sound gate", such as it is. The track is scanned level with the picture gate instead of 26 frames ahead. Consequently unless special prints are used, the sound will be just over a second ahead of true synchronisation.

New Apparatus

WESTON MASTER II UNIVERSAL EXPOSURE METER

This new model of the famous meter is technically unaltered, but has the two considerable practical improvements that its size is about halved, and the sling is now secured at the correct end. The new size is $3\frac{1}{2} \times 2\frac{1}{4} \times \frac{3}{8}$ " thick. The zero-adjustment screw has also been moved to the back and made less conspicuous.

The instruction book is admirable, except that the expression "High Light Scale" is used in referring to the top range of the light scale, i.e., the 25 to 1,600 candles per square foot range. This could create confusion with the high-light system of exposure. The book also still fails to state the precise area "seen" by the meter at a given distance, though under "The Close-up Method" it advises "about as far away as the object's smallest dimension" and suggests 6 inches for a face. We rather suspect that for "smallest" we should read "smaller."

In the section on Cine Photography, the brightness range method of exposure determination is advised—a close-up reading is made first of the brightest and next of the darkest object in the scene, and the scale arrow set midway between them; for cine use the *f*/no. is then read off against the exposure being given, generally 1/30 sec. at normal speed. The usual setting corresponding to the emulsion speed of the film in use is previously made on the inner dial.

For average use on stock scenes the meter is most comfortable to hold between thumb and forefinger of right hand, the camera position being suitable for normal exterior conditions, care being necessary only to ensure that the meter is tilted a little

downwards to avoid untoward effect of sky light. You point the scale arrow to the same light value as indicated by the meter pointer, then read off stop number. Included with the meter is a comprehensive list of the Weston numbers for all films available.

As the instructions rightly say, you cannot be absolutely certain of perfect results to suit all conditions without any trial; variations in meters, film emulsions, processing, image quality preferences, camera shutters, lens transmissions, accuracy of stop number engravings, etc., can all hinder: but we are very pleased to place on record an impressive agreement when we tested this meter on a "bright, diffused" December day, around noon, for a long shot over a sports ground. We set it at Weston 32 for Kodak Super X film, and it read 50 (on both scales, another check). This demands *f*/8, corresponding to exposure of 1/30 sec.

We obtained identical readings from our own Weston cine meter, scale reading 15. Another check was from an old Avo, using 1,600 H. & D. speed setting. And lastly, we also read *f*/8 from the A.C.W. exposure table in our June, 1951, issue! If you are consistent in your way of handling it, you cannot go wrong on exposures with one of these meters.

Price: £11 5s., leather case extra, £1 9s. 9d.

(Submitted by Sangamo Weston Ltd., Great Cambridge Road, Enfield.)

The Bookshelf

The Film In Education. By Andrew Buchanan (256 pp., 51 photographs. Phoenix House Ltd., 25s.).

The ten chapters in this book provide a very good comprehensive survey. *Learning Through the Eye* recapitulates the impact of visuals as an educating medium. *Films for Specialized Audiences* gives in some detail the class of material needed and met with. *The History of the Educational Film in Britain* offers very interesting reading: the author made some of the history; and it was a good idea to include *The Educational Film Abroad* for in some ways we in this country do not show up too well, and comparisons are a spur. Of considerable value are the quoted visuals and commentary from some films made by the author early in the last war to explain to Arabian tribes such apparent commonplaces as motor lorries.

Planning and Production throws light on costs, pre-planning, and the film requirements of education authorities; the author

chooses "The Jack Plane" as an example, giving the second draft (silent) script, the final version, and the teaching notes. This film was sponsored by the eleven-to-thirteen Age-Group Panel of the National Committee but it seems to us an exceptionally *unnecessary* film to have made, since surely it is cheaper, quicker, and more practical than any representation thereof for a teacher to demonstrate a jack plane?

Distribution covers special and cinema showings. The projection and laboratory notes in *Presentation* will interest the amateur. *The Teacher and the Film* discusses, quoting numerous opinions, film lengths, sound versus silent, etc., and concludes that film is especially valuable in teaching the backward child. *The Children's Cinema* abounds in sound sense.

"The Film in Education" is embellished by excellent illustrations, a bibliography which is representative but far from complete, and a good index. Mr. Buchanan, who is at his best in the most liberal interpretation of "education," has done a useful job well.

Cine-Photography for Amateurs. By J. H. Reynier (Chapman & Hall, 167 pp. 22s. 6d.).

This well produced and clearly illustrated book is the fourth edition of a work that first appeared in 1931, and though it contains well presented general guidance to the amateur cinematographer it suffers from the fact that the revision of the original material is insufficient to cover the many changes of the last twenty years.

The first chapter, *Principles of Cine-Photography*, affords a useful introduction, but perpetuates some old errors such as 8.5mm. picture width on 9.5mm. stock, the existence of leader strip on 16mm. daylight loading spools, and some queer costs in

Table 1. *Lenses* is a very good chapter, though it assigns visual focusing to "some of the latest forms of camera," and it omits 12½mm. and 15mm. lenses from Table 2, *Hyperfocal Distances*.

Some of the examples in *Exposure* are unfortunate: for instance, f/8 is advised with 31° fast pan film, at 4 p.m. on a hazy August afternoon. Kodak advise f/11-16, the *A.C.W.* table gives f/11, Focal cine chart f/12.5. Anything more than f/11 will undoubtedly cause serious over-exposure. Further, it is not the correct emulsion for the job, so it is a poor example anyway. High-light exposure gets a muddled mention, and neutral (grey) filters are said to be pale yellow.

Good Material

There is some good material in *Lighting* but some serious fundamental errors on page 61; contrary to what is stated, the camera-to-subject distance has no appreciable effect on exposure required. The notes on lighting units are tinged with a 1931 outlook. There are also aged references in *Colour* that should be modernized. *How to Make Good Films* contains a lot of useful stuff.

Projection comes badly unstuck when it attributes the need of a framing device to film shrinkage! Nostalgia for the late 'twenties is evoked by the now entirely incorrect statement that "Nearly all professional film is slightly tinted." The next three chapters, *Editing and Titling*; *Trick Effects* and *The Dark Room* are alike good (in the first is repeated the old fallacy that compensated processing spoils fades) but *Home Talkies* would have been better omitted. It is accurate for about 1935 but is most misleading to-day.

Perhaps we may conclude by paying this work the compliment of stating that it was good enough to merit a proper revision.

Keeping Them Interested

(Continued from page 1020)

controversial nature, so that enthusiastic dissentients will be forced to disagree openly, and thus break the ice.

Another way to get people talking is to have a "brains trust" evening. A team composed of experts in all branches of cinematography and its off-shoots, either amateur, professional, or preferably a combination of both, shouldn't be hard to find, for most clubs have at least one or two members who know it all from A to Z. Let them prove it by answering questions! The beginner and the average member will be more than delighted to air their

knowledge if one of the mighty makes a mistake! But it is prudent to require questions to be notified beforehand in order that they can be vetted and, if necessary, the team advised of them!

A variant of this idea which I should like to see tried as an experiment—to my knowledge it has never yet been done—would be for one club to invite another to a meeting, with the request that they put forward a "team of experts" to answer any questions submitted. Inter-club social relations could be further strengthened by issuing invitations for shows of professional films. Such presentations are often expensive to put on, but if the cost of hiring could be shared between two or even three

clubs, the range of films shown could be greatly increased, to the benefit of all concerned. I am sure that the friendly rivalry induced would ensure good attendances.

In offering these suggestions, let me assure you that I am certainly not unmindful of the difficulties of getting even a few people to turn out and travel to another district. I think it is because accepted practice demands that the invited shall present a programme of their own films—and nobody wants to travel miles to see his own film again, no matter how good he thinks it, or however much he enjoys adulation or however pleasant the host.

Whatever the reason why so few really worthwhile meetings are organised, the situation obviously needs remedying. Any cine club worthy of the name should aim to encourage and promote cinematography in

all its forms—not to operate as a marriage bureau or as a centre for handicrafts and gossip. Indeed, I would go so far as to suggest that if a club does not deliberately set out to cater for the non-technically minded, it should not accept such people. If it does, it takes their money under false pretences.

The solution lies in your hands. If you find you pay your subscription so that others may have all the fun of film-making, don't bottle up your resentment. Do what you would do if you were badly served in a shop—complain! If that doesn't work, go to the A.G.M. and get some fresh blood on the Committee. Better still, volunteer for service on the Committee yourself, and thus make sure that the feminine view-point in cinematography gets more consideration than it has done up to now.

Where to See the 1950 Ten Best

	Date of Show	Theatre	Time	Presented by	Tickets
BLACKBURN	Jan. 17, 19	Y.M.C.A., Limbrick	7.30 p.m.	Blackburn Arts Club	1s. 6d. from Miss E. L. Gray, 56 Granville Road, Blackburn.
LANCASTER	Jan. 22	Art Gallery, Storey Institute	7.15 p.m.	Lancaster Photographic Society	Admission by programme from G. L. Robertson, 16 Cheapside, Lancaster.
SUTTON-IN-ASHFIELD	Jan. 25	Wesleyan School Hall, Outram Street	7.00 p.m.	Ashfield Cine Club	Admission by programme (1s. 6d.) from H. L. Twidale, Photographic Supplier, Outram Street, Sutton-in-Ashfield.
LONDON	Jan. 26	St. James-at-Bowes Church Hall, Arcadian Gardens, Wood Green, N.22	7.30 p.m.	St. James - at-Bowes Film Unit	2s. from R. V. Prime, 104 New River Crescent, Palmers Green, N.13.
SOUTHPORT	Jan. 31, Feb. 1, 2	St. James's Memorial Hall, Lulworth Road, Birkdale	7.45 p.m.	St. James's Film Society	1s. 6d. from Kay & Foley Ltd., 249 Lord Street, Southport.
LINCOLN	Feb. 6	New Co-op Hall, Freeschool Lane	7.00 p.m.	Lincoln Camera Club	1s. 6d. from N. Jebson, 10 Pennell Street, Lincoln. (Parties of twelve or more 1s. per ticket.)
WISBECH	Feb. 6	Peckover House	7.15 p.m.	Wisbech and District Film Society	1s. from Roland Ream, Borough Studio, Wisbech.
SUNDERLAND	Feb. 11	Y.M.C.A. "Little Theatre," Fawcett Street	7.30 p.m.	Sunderland Cine Society	2s. from Saxons (S'land) Ltd., Holmside, Sunderland.
HEBDEN BRIDGE	Feb. 16	The Little Theatre, Holme Street	7.00 p.m.	Hebden Bridge Literary and Scientific Society (Cine Section)	Admission free. A collection will be taken during the evening.
BURTON-ON-TRENT	Feb. 20	Church School, Woodville	7.00 p.m.	Woodville Church School Film Society	Admission free—tickets from K. Carter, Church School, Woodville, Burton-on-Trent, Staffs. A collection will be taken during the evening.
OXFORD	Feb. 21	School of Geography, Mansfield Road	8.00 p.m.	Oxford University Film Society, Experimental Film Group	Admission by programme only (2s.) from Barrie Berkley, 44 Bullingdon Road, Oxford.
HUDDERSFIELD	Feb. 27	Huddersfield Town Hall	7.30 p.m.	Huddersfield Cine Club	1s. 3d. (reserved 2s. 6d.) from N. C. Ashton, St. Andrews Road, Huddersfield.
ASHFORD	Feb. 27, 28	Victory House, Queens Road	7.00 p.m.	Ashford Association Film Society	1s. 6d. from J. Hanson, Creg-ny-baa, Kennington, Ashford, Kent.
PONTEFRAC	Feb. 28	Assembly Rooms	7.30 p.m.	Pontefract and District Amateur Cine Society	2s. (including programme) from H. S. Stringer, Daisy Nook, Carleton, Pontefract.

Opinion

We have had splendid performances to enthusiastic audiences totalling near 800. The show went through without a single hitch and seemed to be greatly enjoyed by all. We hope that next year we will again be favoured. This annual event will be something to look forward to.

EDINBURGH C.S.

WM. S. DOBSON.

I was very disappointed with the films. My non-photographic friends were very emphatic about them: a waste of time was their verdict.

HOUGHTON-ON-THE-HILL.

GEOFFREY BILLSON.

I went to see the 1950 Ten Best at Harrogate and liked them very much, but there did not seem to be a film to take the place of *Post Haste*. However, all were extremely good and on the whole, I think, better than the 1949 films.

HORSFORTH.

J. A. BRENNARD.

Our own opinion was that the films were not a good as last year's. One gentleman who was very thrilled with our previous show said: "They are not in the same street as last year's. The trouble is that they are trying to be too clever." But afterwards, when we talked to members of the audience, we found that they all enjoyed the show. It would appear that *Bobby*, *Our Robin* was the popular favourite, with *Chick's Day* the least liked of the lot, though the more discerning, I think, considered this the best film of the seven. I should like to thank you on behalf of our members and the 600 or more of the public who without the co-operation and help of A.C.W. would not have had the pleasure of seeing something of what the amateur can do at his best.

LEICESTER C.S.

ROWLAND HILL.

Mr. Hill modestly forbore to add any remarks about the presentation. They are supplied by a member of the audience, Mr. S. Sugarman, who writes: "Presentation of the programme was flawless in every respect, and obviously every consideration had been given to the oft-neglected factors of the customers' requirements; after all, the best film can be killed by inadequate or unintelligent presentation."

If you have eyes to see lessons to be learned from real life, then *Chick's Day* has much to teach us all. Is this how the other half lives? Not by a long way, but for its moral teaching alone the film was excellent. I did not think that the film was over sordid, but I did expect to see some signs of reformation at the end. But perhaps that is to ask for the happy endings of Hollywood. I have seen the much boosted *Bicycle Thieves*, but *Chick's Day* is better, perhaps I feel this because I have lived in Glasgow and I have not lived in Italy.

LEICESTER.

J. LESLIE COLVER.

Mr. Colver is National Secretary of the Churches of Christ in Leicestershire.

I had the great pleasure of seeing my first Ten Best show presented by the Edinburgh C.S., but while I would like to congratulate you on making such an excellent choice, I must add that I could name half a dozen films from the Highly Commended and Commended list which were streets ahead of *Chick's Day* and *Bobby*, *Our Robin*.

EDINBURGH.

J. RUSSELL.

The show was a great success. The outstanding film was, of course, *Chick's Day* (personally I think it would be even better if cut considerably) and *Go West*, *Burglar* and *Lady for Lunch* all received much applause. The film which proved least popular was *Farewell to Childhood*—no one could quite

understand it, but technically it was well done. After the show I received a number of enquiries for membership.

DUNDEE C.S.

G. D. H. DOIG.

Our grateful thanks for making possible yet another successful presentation of the Ten Best. Over 800 people attended, and they came from as far afield as Leicester. A copy of "The Viewfinder"—the club's own magazine—was enclosed in each programme and contained special articles on the club's activities and productions and an invitation to attend its winter film shows.

According to general opinion, the films were not up to the standard of the 1949 Ten Best, but by far the most popular were *Go West* and *Bobby*, followed closely by *Burglar* and *Paradise Cove*. *Lady for Lunch* had a mixed reception: appreciation or otherwise of this type of film depends on individual taste. *Chick's Day*, while undoubtedly outstanding, bordered too much on the professional for an amateur show, and with its prolonged shots and dreariness was an unfortunate choice for ending the show. *Farewell* received little praise. Like *Chick's Day*, it contained too much dialogue for a silent film.

WULFRUN A.C.C.

NORVAL A. BAKER.

The show went off well and the hall was crowded. We were honoured by the presence of the Lord Mayor and Lady Mayoress of Plymouth. The Lord Mayor made a speech of appreciation at the end of the show.

PLYMOUTH A.C.S.

W. J. POWER.

Many of the audience expressed their surprise and delight at the high quality of the films. Ballot forms distributed to the audience gave *Go West* first place with 688 marks and *Chick's Day* second with 674, *Bobby* third with 550. The applause corroborated the results, particularly in the case of the first two.

STAFFORD C.C.

K. J. GIBBONS.

Go West, *Young Man* seemed to go down best in Brighton for sheer entertainment, but *How to Catch a Burglar* got the biggest laughs in Worthing. *Chick's Day* got the biggest hand for technical competence, and was generally agreed, I think, to be the high spot of the programme. At both the Pavilion Theatre, Brighton, and the Court Room, Worthing Town Hall, we had large and very enthusiastic audiences. Even ordinary members of the public were unanimous in their approval of the shows.

SUSSEX F.S.

BETTY WARE.

While on holiday in Nottingham I had the privilege of attending the showing of the 1950 Ten Best by the Notts. A.C.S., and if I might have your co-operation I would like to publicly express my thanks to the members of that very obviously go-ahead band of enthusiasts for the almost perfect manner in which the films were presented. They were fortunate indeed in having so luxurious a cinema at their disposal, but I was impressed mostly by the efficient manner in which the whole performance ran. It had all the polish of the professional screen but in addition held an intimacy completely missing from any commercial undertaking.

In these days of falling cinema attendances and complaints of T.V. competition it surely must have been extremely gratifying to the organisers to see a full house at each show.

I am quite sure that it is not being over complimentary to say that such a successful showing of those excellent films must give an enormous urge to the whole amateur movement in the 'Queen of the Midlands'. May I say again, Notts. A.C.S., not only for myself but, I believe, on behalf of the five or six hundred others who were there: very many thanks. I wish I lived near enough to join your happy band.

CARDIFF.

DOUGLAS C. KEYWORTH.

A.C.W. Cine Circles

Overseas readers who envy amateurs here their opportunity of joining the A.C.W. Cine Circles will be interested in a scheme put forward by Mr. W. E. Osborne, 5 Nyanza Street, Plumstead Common, London, S.E.18, Leader of 8mm. Circle No. 1. The obstacle hitherto to accepting overseas members is the time taken to circulate the notebooks; a book that has to travel some thousands of miles would be out of commission too long. Circle No. 1 proposes that each of its members should make a copy of their contributions—the original for the notebook and the copy for immediate despatch to the overseas member who would send his own material for inclusion in the notebook after he had digested the contents of the copies. He would thus be kept fully in touch with activities and would be able to add his own quota without much—or any—delay. This seems to us a good idea, for even if you don't use a typewriter, you can readily take carbon copies of MSS. written with a ball point pen. If any other Circles consider adopting this scheme will they let us know so that we can advise overseas applicants accordingly?

Mr. G. H. England, member of 16mm. Circle No. 1, also has a scheme for enlarging the Circles' scope. "I hardly know which I get the greatest kick out of," he writes: "the arrival of my A.C.W. or the Circle book. The former provides news of cine activities throughout this country and even abroad, while the latter keeps me in touch with a few friends within visiting distance of my home. It occurs to me that the next step should now be some form of link-up with the many cine clubs whose reports appear in A.C.W. What about inviting them to make an entry in the Circle book for their area? Each would thus learn of the other's activities. If someone wanted to join them, or even some form of associate membership were to result, so much the better." This, of course, is a matter which each Circle must decide for itself (each is wholly autonomous) but it should perhaps be pointed out that if a notebook is circulated among members of a large club it would probably be away for a considerable time.

Mr. Arthur T. Gill, 1628 Gt. Cambridge Road, Enfield, Middlesex, Leader of 8mm. Circle No. 6, suggests that the Circles should have "a brief mention in each issue in the same way as the clubs do". If leaders will send us suitable material we shall be very happy to provide space for it. Circle No. 6 have three notebooks in current circulation; each member gets one once a month and keeps it for a week. Three new members are required to bring the Circle up to full strength: 12, the figure at which they (and, indeed, practically all the Circles) have decided to peg membership. Mr. Gill reports that members have had a "very good discussion on splicing methods, have circulated some odd shots and have spent a good time on title centring devices and a host of lesser problems".

The notebook of 8mm. Circle No. 4 has just completed its first round. "The entries all make interesting reading," writes the Leader, Mr. Philip Grosset of Avonside, Kelston, Nr. Bath, Somerset. "Most of the Circle graduated from still photography (one found it 'didn't quite satisfy'), came across an odd copy of A.C.W. (two members first saw it on railway

bookstalls), either own or want to own a Bolex L8 camera and M8R projector and are chiefly interested in family filming. One member points out that 'the whole family can share in the fun'. His wife can produce good ideas for scripts, his 9-year-old daughter can operate the camera from a tripod and his 5-year-old daughter is 'almost a natural actress'. A medical student member has plans for a fishing documentary and wants to 'record in colour the grey shrimps changing to red as they are boiled'.

"The favourite film seems to be Kodak Pan but there are several complaints about the film wasted on leaders and trailers. One member gives a demonstration of Econosign lettering and another says he uses Woolworth's plastic letters and covers the screw holes over with sticky paper. Another member complains of the lack of facilities in his home town to see the work of other cine amateurs and is looking forward to seeing the Ten Best. Altogether, members seem to have enjoyed writing their own contributions and reading the others. In many cases their wives seem to be taking a considerable interest in the book and it appears that the films produced are often joint family efforts."

Part of Mr. Grosset's contribution to the Notebook consists of two novel items: a film trailer in the form of a large card at the top of which are mounted selected frames (from unwanted takes) illustrating the plot which is outlined underneath; and a card made up of ten rejected shots from the same film, with the producer's explanation of the mistake he made in each of them.

16mm. Circle No. 6 (Leader: Mr. Denis Postlethwaite, 67 Francis Road, Edgbaston, Birmingham) are producing a short film, each member contributing about 10ft. of self-portrait, introducing themselves to each other. It should be a lively little cameo, for membership ranges from the Leader "who is now more interested in scripts and shooting than in technicalities" through a member who has "produced and continues to be interested in technical documentaries dealing with the control of animal diseases" to a self-styled "aged civil servant" who is an advocate of home processing and "includes all kinds of samples in the notebook with the result that his son has to stay up at nights and precis the earlier circuits". The circle is "nicely distributed" through the Midlands, South West England, Northern Ireland and Ireland, but there are still a few vacancies for new members.

Mr. R. C. Miller, of 30 Corunna Street, Glasgow, C.3, would like to start a Circle for teen-agers and invites anyone under 21 who is interested to write to him. Membership of a Circle of amateurs of your own age group could undoubtedly be stimulating and profitable, but perhaps we should add that many young amateurs are finding membership of existing groups a considerable advantage, for the more experienced member is always ready to give a helping hand. Indeed, it is clear from the notebooks we have seen that the beginner is generously assisted on his way. As Mr. A. P. Gane (life-member, R.P.S.) writes of 8mm. Circle No. 7, of which he has "the good fortune to belong": "We are a very happy throng and everybody is so helpful to one another".

News from the Societies

Albany P.F.U. (Hon. Sec.: G. Denman, 111 St. Leonards Road, Hove, Sussex). Permission was readily given for a party to film scenes of an ice-pantomime at Brighton for inclusion in a film of local activities—a block of front seats were booked for the occasion. Plans for the making of a documentary about Shoreham Harbour may have to be dropped following a discussion with the Harbour Master who pointed out that to film the workings of the harbour in detail would mean running the risk of contravening

security regulations. In view of this a script may be prepared and submitted to the authorities for vetting, or a fictional film with the harbour as the main setting may be made instead.

Ashley F.U. (Hon. Sec.: John Daborn, 5 Ashley Drive, Walton-on-Thames, Surrey). This unit amalgamated with the Kingston C.C. with effect from Jan. 1st and the combined society is now known as the Kingston & District Cine Club.

Birmingham C.A.S. (Hon. Sec.: F. A. Inshaw, 8 Corrie Croft, Sheldon, Birmingham 26). Camerawork on interiors for the youth film continues according to plan. A series of talks, mainly for beginners, has been arranged. Mr. Davies, of Birmingham Commercial Films visited the club recently to demonstrate a new model of tape-recorder. New members and visitors are welcome to attend any of the Tuesday evening meetings held at Camera House, Paradise Street, Birmingham.

Blackpool A.C.C. (Hon. Sec.: G. F. Purdy, 29 Jesmond Avenue, Blackpool). Shooting begins this month for the 16mm. documentary about the local Boys Brigade. It will run to 1,000ft., with S.O.T. accompaniment, and is planned to take a year to produce. A script for a 16mm. thriller is being prepared: the film will open with the discovery of an unidentified body on the shore. The location for most of the film will be the Blackpool beach and promenade. Two recorders were used for the making of the S.O.T. accompaniment for *St. Michael's on Wyre*—one of the "Villages of the Fylde" series. A show for the villagers is planned for the near future. Jack Holland has been awarded the Merryweather Cup in the club competition for his 16mm, 1,000ft. S.O.T. colour production *Swiss Holiday*. A full programme has been arranged for 1952 and new members are welcome—experience is not necessary. Meetings are held every Monday evening at the club H.Q. in Gorse Road.

Cameo 9.5mm. C.C. (Hon. Sec.: T. A. Siddons, 34 Mary Street, Harpurhey, Manchester 9). Several screen surfaces were tested for use in the club room and it has been decided that a silver screen will be most suitable. A Christmas party for members' children was held in December.

Canterbury A.C.S. (Hon. Sec.: A. L. Field, "Long Ashton", Bennels Avenue, Whitstable, Kent). Rapid progress has been made with *Home of Hand Weaving*—a documentary being made for a local firm and dealing with the making of looms and their use. In addition to photofloods, six 1,000 watt floodlamps were used for lighting interiors and, the secretary writes, "we blew the fuses only three times!". Neg.-pos. is being used and the finished film will run to about 500ft. A smaller model of the club dolly which will be small enough to go through normal door-ways is being made. The question of fitting it with an electric motor to ensure a smoother run is being considered. It is hoped to make a 16mm. film printer and the secretary would welcome suggestions from any society that has attempted this task.

Carlisle & Border C.C. (Hon. Sec.: C. W. Jackson, 115 Dalston Road, Carlisle). Sixteen colour and seven black and white films were entered for the first club competition. They were mainly holiday films but other subjects were dealt with. Thirteen were selected by popular vote to go forward to the finals.

Cheltenham F.S., F.P.U. (Hon. Sec.: R. B. Cheshire, Cleve House, Lyfield Road, Charlton Kings, Cheltenham). The club's co-operation with the Oxford Film Group in the making of their ballet film (see article on page 991) has provided members with much useful experience. New members are welcome.

Chorley Cine Association (Hon. Sec.: A. Seddon, 28 Gillsbrand Walks, Chorley, Lancs.). *Modern Physical Training* was screened by W. Melia, the president, in a programme of his own productions. H. Taylor, a professional projectionist, demonstrated his home-made tape recorder at a later meeting, explaining its construction in non-technical language. Members later took the opportunity of recording their own voices.

City Films K.S. (Hon. Sec.: E. R. Wilson, 10 Asline Road, Sheffield 2). "Why I picked 8mm." was the title of a talk given last month by D. G. Walton. Films shown during December included *Logbook 1951*, *Paraffin Young*, *Park Here*, *Once Upon A Time*, *A Modern Miracle*, *Grand Prix*, and *La Barbarina*. "Cine troubles" were discussed early this month,

members giving their own opinions on screens, lighting, etc. Films booked for screening on Jan. 24th include *U.S.A., Land of the People*, *Wonders of the Deep*, *Red Spider*, *We've Come A Long Way*, *Turn of the Furrow*, and *In All Weathers*.

Coventry P.F.U. (Hon. Sec.: James B. Brandrick, 305 Tile Hill Lane, Coventry). A capacity audience of about 800 attended the unit's Ten Best show. A script committee has been formed to prepare scripts for next year's filming and members are being encouraged to submit suitable stories. Experiments are to be made with the dubbing of one of the club's films.

Crescent F.P.C.C. (Hon. Sec.: R. V. Law, 20 Oak Road, Quinton, Birmingham 32). G. Bradshaw came first in the recent club competition with *R. Lee* and *R. Oakley* second and third respectively. A film presentation, a conjuring show and a sketch arranged by members ensured the success of the Christmas social.

Eccles A.C.G. (Hon. Sec.: Edward Higgins, 17 Basten Street, Higher Broughton, Manchester 7). *A City Speaks*, Manchester's civic film made in 1946 by Paul Rotha, was shown at a recent meeting. *Casanova* was screened by the film appreciation section. Good progress is being made with the editing of the S.O.D. musical which was shot in a single evening recently. It is planned to present it at a forthcoming public show.

Edinburgh C.S. (Hon. Sec.: Wm. S. Dobson, 20 Barnshot Road, Edinburgh 13). There was a full attendance at the society's annual competition for the Lizars' Trophy. *The Spinning Wheel* by L. A. Butler and Adam H. Malcolm came first out of nineteen entries; *Getting Around Aberdeen* by Wm. Morton gained second place and D. F. Stark's *The Edinburgh Tattoo*, 1951, came third. The judges were Andrew Fitzpatrick, W. W. Fulton and George Sewell, F.R.P.S. Sound equipment he has constructed himself was the subject of a lecture by Mr. Fordyce.

Film Sextet (President: R. Wrenhurst, 11 Lynn Road, London, S.W.12). A branch of this society has now been opened at Balham and membership of both sections is reported to be increasing satisfactorily. Rehearsals and set-building for the forthcoming feature-length production *Fugitive Phantoms* are now in progress. An average of four meetings are held each week. The president, from whom details of forthcoming meetings may be obtained, believes this may be a record. The first issue of "Silver Ripple"—the club's monthly magazine—has been published. It consists of four duplicated pages at the moment but all future numbers are to be twice as large. Contributions on all subjects "except politics" are invited.

Fourfold F.S. (Hon. Sec.: Miss Thea Lilienthal, c/o 60 Hillsborough Court, Mortimer Crescent, N.W.6). The first of the shows in the new "something for all" series was held recently, a film on art, a cartoon, a documentary and an animated film being shown. New members are welcome.

Glasgow C.C. (Hon. Sec.: W. B. Cockburn, 49 Southbrae Drive, Glasgow, W.3). For the club's presentation of the A.C.W. Ten Best the president's speech was recorded on film. "The British Film Institute's three films in 'The Critic and the Film'" series were shown recently. A programme of members' 8mm. films was shown later in the month.

Harrogate A.C.S. (Hon. Sec.: D. Johnson, 32 St. John's Road, Harrogate). Detective Inspector Little, A.R.P.S., of the West Riding Constabulary lectured recently on presentation and showmanship, illustrating his talk with films he has made. The ladies committee handled the catering arrangements for the annual social evening held last month. "They excelled themselves," the secretary writes—the club funds benefiting accordingly.

Haywards Heath & District A.C.S. (Hon. Sec.: R. W. Dixon, 72a South Road, Haywards Heath). *Kent Show* (400ft. 16mm. Kodachrome) by Mr. and Mrs. Church, came first in the colour section of the recent club competition while the secretary's 9.5mm. production *Scout and Guide Parade* came first in the black and white class. An audience of members judged the films by ballot.

Hounslow Photographic Society C.S. (Hon. Sec.: G. Hamney, 167 Ellerman Avenue, Twickenham). Suitable premises for studio and theatre have now been acquired and will be known as the Beaumont Studio. Much work has yet to be done, however, in the building of a projection box, proscenium, etc.

Huddersfield C.C. (Hon. Sec.: N. C. Ashton, St. Andrews Road, Huddersfield). Member Frank Micklethwaite, A.R.P.S., screened a number of medical films he has made during the past few years to a large gathering at the club recently. He explained how the films were made, discussing the difficulties which had to be overcome. *Repair of a Cleft Palate*, for example, was photographed through a mirror. He later demonstrated the type of apparatus used. At a later meeting Ernest Taylor showed *Service Partners* (800ft. 16mm.). The film concerns a young trainee nurse and her policeman suitor, and it was made with the co-operation of local hospital and police authorities. It has been approved by the Huddersfield Hospital Management Board and at this presentation David C. Coulson, the film producer, publicly praised Mr. Taylor's work.

Isle of Wight A.C.S. (Hon. Sec.: L. W. Jennings, 6 Clarence Road, Newport, I.W.). There was a large attendance for the "President's evening" last month, when a major part of the evening was devoted to films and sound recordings concerning the Smith brothers who crossed the Atlantic in a small boat. Other films by the president, F. G. Pritchard Flanders, were shown later in the evening.

Johannesburg P. & C.S. (Hon. Sec.: J. K. Stokes, P.O. Box 7024, Johannesburg, S.A.). Closing date for entries for the XVI South African Salon of International Photography (Cine Section) is March 15th. This annual competition organised by the society is open to enthusiasts in all countries. There are four classes: scientific, documentary, fictional and others not included in the above-mentioned classes. The films may be in any gauge, silent or with sound which can be reproduced by any normal system. The secretary, from whom entry forms can be obtained, has asked us to point out that customs clearance and duty difficulties have been overcome in South Africa although, of course, the senders must make the necessary arrangements in their own countries.

Kingston & District C.C. (Hon. Sec.: Miss M. E. Turner, 8 Meadowside, Walton-on-Thames, Surrey). This society was formed on Jan. 1st as a result of a merger between the old Kingston C.C. and the Ashley F.U. Meetings will continue to be held at the Fighting Cocks, London Road, Kingston, at 8 p.m. on the second and fourth Wednesday in every month. A full programme of lectures and film shows has been arranged for 1952. Mr. Taylor was awarded the Dixon Cup in the Kingston C.C. competition held in December. The Harrington-Moore Cup went to Mr. Reed while Mr. Butterworth and Mr. Reed tied for the Robinson Cup which they will each hold for six months.

Lelure F.C. (Hon. Sec.: D. W. Found, 15 Eton Road, Newport, Mon.). Camerawork for the 8mm. film *Pooling Our Ideas* has now begun. This is a comedy in which the main character wins a football pool. Films borrowed from the Wallacey A.C.C. and the Dunlop Rubber Co. Ltd. have been shown recently. Membership continues to increase but there are still some vacancies for new members—it is not necessary for them to possess equipment.

Lincoln C.C. Cine Section (Hon. Sec.: N. Jebson, 10 Pennell Street, Lincoln). Plans are now well ahead for the presentation of the Ten Best on Feb. 6th (see page 1040 for details). Highlight of recent activities was the filming of a comedy cameo based on the well-known advertisement which contains the wording: "Not too little . . . Not too much . . ." E. E. Horner recently demonstrated his home-built titler which was made to his own design. The Kodak lecture "Story of the Movies" was presented last month and another, "Ultra High Speed Photography", has been booked for late in January.

Maghull & Lydiate C.S. (Hon. Sec.: H. R. Groves, "Richmond", Sandhurst Way, Lydiate, Nr. Liverpool). Following the completion of the Festival film made for the local council, the club has been commissioned to film the activities of the Maghull Epileptic Homes. This will take a year as activities throughout the seasons have to be covered. New members are welcome to attend any of the weekly Thursday meetings which are held at Maghull Methodist Hall at 8 p.m.

Manchester C.S. (Hon. Sec.: L. T. Kletz, 427 Bury New Road, Salford 7, Lancs.). Sound films screened recently included *Snowman's Land*, *Let's Look at Norway* and *North of the Arctic Circle* from the Norwegian Embassy, and *Facts and Fancies*, *Industrious Flame* and *What's Cooking from the Gas Council*. Regular fortnightly meetings began again on Jan. 9th.

Mansfield & District C.S. (Hon. Gen. Sec.: A. R. Blythe, 28 Robin Down Lane, Mansfield, Notts.). Planning for the Christmas party and the club's presentation of the A.C.W. Ten Best in early January kept members working at full pressure during December. There was however time to entertain members of the West Bridgeford Triad F.U. with a programme of society and lone-worker productions. The Kinescope 22mm. projector was the subject of much interested comment. Many requests for a piece of 22mm. film were received as a result of the letter about it in the Nov. issue: all were complied with but, Mansfield ruefully write, "only one was acknowledged!"

Molesey A.C.U. (Hon. Sec.: A. C. Seward, 6 Southmont Road, Esher, Surrey). The combined sub-committee of the Kingston, Ashley and Molesey clubs responsible for the presentation of the 1950 Ten Best in May are making good progress with their arrangements. It has been suggested that a large canvas banner be erected across the thoroughfare near the hall but to date it has not been possible to acquire a suitable piece of material. Other societies which could help with canvas or similar material are requested to write to the hon. secretary.

Newcastle & District A.C.A. (Hon. Sec.: George Cummin, 143 Bayswater Road, Newcastle-on-Tyne 2). Following the successful completion of the 9.5mm. arc projector, *Thirty Days Hath September* was screened at the recent public show. Condensation on the lens gave some trouble to start with, and the show had to be stopped after a few minutes so that the lens could be cleaned, but the machine gave a well-lit 10ft. picture for the rest of the performance. The Russian film *Village Schoolteacher* was screened early last month and had, the secretary writes, "a rather mixed reception". *Family Tree*, *Yuletide Fantasy* and *A Christmas Story* (all 16mm.) were screened with a 9.5mm. sound print of *Scrooge* at the last meeting in 1951.

Nottingham A.C.S. (Hon. Sec.: R. D. Brown, 96 St. Bartholomew's Road, Nottingham). Now that the club has acquired new headquarters, meetings are to be held on Tuesday instead of Monday. The A.G.M. takes place on Jan. 15th and the third annual dinner on Feb. 22nd.

Planner F.S. (Hon. Sec.: T. A. Titkin, 97 Rickmansworth Road, Pinner). Mr. Morris of Cinex visited the club recently to demonstrate the latest Paillard-Bolex camera and show films dealing with its



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manufacture. Good progress is being made with the first film. Plans have been made for a party from the society to attend the presentation of the 1950 Ten Best in the Kodak Hall. Members' home-built tape recorders were demonstrated at a meeting last month, the quality of the sound reproduction being, the secretary writes, "of a very high standard".

Planet F.S. (Hon. Sec.: Mrs. Ivy Smith, 8 Stone Hall Road, Winchmore Hill, N.21). There were full houses for both performances of the Ninth Annual Show. *Go West, Young Man* (prize-winner in the 1950 Ten Best Competition), *From the Tyrol*, *Peppo*, *Southgate Horticultural Show and Gymkhana*, 1950 and 1951, *Shanks's Pony*, *Waters of the Ben*, *Maid to Music*, *Love Thy Neighbour*, *Upon Westminster Bridge*, *Target Lunar* and *Camp Sight* were items of a most entertaining programme. The script for *Silence*, *Please* is now well under way and filming is planned to begin shortly. Sound will be recorded on to tape and later transferred to film.

Potters Bar C.S. (Hon. Sec.: P. N. Johnson, 4 Oakroyd Avenue, Potters Bar, Middx.). *Paul Ale*—the first production—and the secretary's film *Christmas Eve* tied for third place in the competition organised by the Federation of Cinematograph Societies. The production of the next film—camera-work for which will begin on a local farm during the Spring—is now in its initial stages. J. Wood, whose film *The Event of the Year*, won the club trophy was presented with his award at the recent annual dinner held jointly with the local photographic society.

Rochdale & District C.S. (Hon. Sec.: H. R. Bond, *Sun-Bank Cottage, Shawclough, Rochdale*). A party from the Oldham Lyceum C.S. visited the society recently and screened their own productions: *Moorland Incident*, *Checkmate*, *Oldham Centenary Celebrations* and *The Proof of the Pudding*. In December the Hyde C.S. films *In the Market*, *Printer's Pie* and *The Dangerous Age* were shown together with the Philips Electrical Co. experimental film *Rhythm*.

Rochdale Festival F.G. (Hon. Sec.: J. W. Clegg, 1 Milk Street, Rochdale). Members have been busy of late filming the Christmas sequence for *Rochdale 1951*, the current production. The whole of one Sunday was devoted to filming at the dress rehearsal of a local pantomime. "We received co-operation from everyone," the secretary writes, "except for one small boy who tripped over a tripod and smashed our best camera!" Tests are already under way for the next production *The Clegg Hall Boggart*—a comedy based on a local legend about a haunted manor house in Rochdale. G. Barnes who directed the first film will also direct the forthcoming production and members of the Rochdale Drama Club have offered their services. The exhibition of equipment and stills in the foyer of a local dance hall was a great success—one stand being devoted to A.C.W.

Sheffield Nine-Fivers A.C.S. (Hon. Sec.: G. B. Stockley, 6 Eyncourt Road, Sheffield 5). Previously named the Sheffield Nine-Fivers Cine Club, this society now holds fortnightly meetings in its newly-acquired clubroom. Members have been invited to submit scripts for this year's film.

Skegness P. & C.C. (Hon. Sec.: G. C. Farmer, 226 Drummond Road, Skegness). Members of the capacity audience which attended the recent screening of the Ten Best Films voted *Bobby*, *our Robin* the most entertaining film in the programme. Home processing and titling were dealt with at meetings held last month.

Sunderland C.S. (W. L. Curle, 94 Wayman Street, Sunderland, Co. Durham). Additions are to be made to *No Hard Feelings* as a result of criticisms received. Society evenings have been well attended of late, the most important meetings being those devoted to

sound-on-tape and sound-on-disc. The subject of 8mm. filming was discussed on another evening, many members being surprised to learn of the versatility of the smallest gauge.

Swansea & District A.C.S. (Hon. Sec.: D. Evans, *Sunny Dale, Dynevor Road, Skewen, Glamorgan*). Quarterly competitions are being organised for 1942. The first, in March, will be for films depicting "the changing face of Swansea", and will deal with the re-building of the demolished shopping area. It is hoped to make a full-length documentary on the same subject later in the year.

Tees F.U. (Hon. Sec.: Arthur Numm, 16 York Road, Middlesbrough). Much useful experience has been gained from the recent club venture in which three camera crews each interpreted a set theme in their own way. Early plans are now being made for the presentation of the 1950 Ten Best on March 31st, April 1st and 2nd.

Triad F.U. (Hon. Sec.: Miss Barbara Whitehouse, 62 Priory Road, West Bridgford, Nottingham). A party was held recently to celebrate the club's first birthday. Monthly public film shows continue to stimulate local interest and are well attended. A short comedy was filmed in one evening recently and the script is being prepared for a 16mm. documentary about West Bridgford. Films made and processed entirely by themselves were shown at a recent ladies' night, the secretary writes, "and the gentlemen organised the refreshments".

Wanstead & Woodford C.G. (Hon. Sec.: W. E. Dodd, 43 Burnham Road, Chingford, E.4). Several experimental films were shown at a recent meeting including one 8mm. animated film in which the characters were chessmen. 130 members and friends attended the successful annual dinner and dance which Leslie Froude, non-general secretary of the I.A.C., stated was the best attended club dinner he had been to and indicated the popularity of the club and its influence in the district.

West London F.U. (Hon. Sec.: A. F. Shave, 22 *Shepherds Bush Road, W.6*). The 9.5mm. unit have begun camerawork for *TV or not To Be*—a farce which will run to about 250ft. Test shots have been taken for the 16mm. production *Death Plays Whist*. The 8mm. team are planning another comedy in "The Lowdown on Movies" series. *Little Men* was screened to the Twickenham Scout Group recently.

Wulfrun A.C.C. (Hon. Sec.: G. Hayward, 32 *Rupert Street, Wolverhampton*). Editing of *Live and Let Live* is well in hand. This film is being made for the local accident prevention committee and is scheduled for a public screening in the Civic Hall later this month. Three members visited the Birmingham Photographic Society recently to judge the entries in the cine section's competition. Their comments on the films were recorded on tape for playing back to the full society at a later meeting. Members of the public are being invited to the next Invitation Evening on Feb. 1st at the Technical College Theatre when a selection of amateur films likely to appeal to newcomers are being screened. Films shown at a recent "critics' evening", when members were invited to criticise each others efforts, included *Festival of Britain* (16mm. B. & W. and colour), *Warstones School* (8mm. B. & W.), and *Treasure Chart* (9.5mm. B. & W.).

NEW CLUB

Richmond-Twickenham. Norman C. Williams, 163 St. Margaret's Road, East Twickenham, Middx.—a 16mm. lone-worker and still photographer of many years' standing—would like to contact other cine enthusiasts in the Richmond and Twickenham areas with a view to the formation of a small film unit.

Reports for the March issue (on sale Feb. 15th) should reach us by Jan. 18th.

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Films for the Home Show

Due to shortage of space details of only a few of the current releases can be given below. (Abbreviations used: M. minutes, D. director).

16mm. SOUND FEATURES Butcher's Film Service Ltd.

Behold the Man. 75m. D. Walter Rilla. Based on the Westminster Cathedral Passion Play this film is one of the very few seen in this country in which the figure of Christ is represented instead of being conveyed symbolically. The cast consists of anonymous amateur artists, all of whom act in the original play, but it is a professional production. There is no dialogue, the narrative being spoken by Father Meyjes, one of the priests who first produced the play in 1939. The translation of this play to the screen has been undertaken with great care and is an interesting achievement.

G.B. Film Library

Harvey. 104m. D. Henry Koster. James Stewart, Peggy Dow, Josephine Hull. The play about the amiable drunk who imagines himself to be accompanied by a six-foot white rabbit is well known, and this is a fairly direct screen translation. Although perhaps not so successful in its new medium, it is still good entertainment.

Ron Harris

Broken Arrow. 92m. D. Delmer Daves. James Stewart, Jeff Chandler, Debra Paget. Fast-moving adventure story concerning the efforts of a U.S. army scout to bring about peace between his countrymen and the Apache Indians.

Two Flags West. 92m. D. Robert Wise. Joseph Cotten, Linda Darnell, Jeff Chandler, Cornel Wilde. Entertaining Western with remarkable period reconstruction. Set against the background of the Civil War, it deals with the activities of a group of Confederate soldiers and their struggle with the Indians.

Metro-Goldwyn-Mayer

Crisis. 95m. D. Richard Brooks. Cary Grant, Jose Ferrer, Paula Raymond. A surgeon, on holiday in a South American republic, is forced to operate on the dictator. The revolutionaries want him to die and do their best to obstruct the doctor. The atmosphere is tense and consistently exciting and although the film is on a similar theme to that of *State Secret*, it is of a more serious nature. Complete programme with *Hatch Up Your Troubles*, 8m. and *Unseen Guardians*, 11m.

Warner Bros.

The Inspector General. 101m. D. Henry Koster. Danny Kaye, Walter Slezak, Elsa Lanchester. Film version of Gogol's play about a circus worker who, mistaken for the dreaded Inspector General, is feted by the inhabitants of a small provincial town. Excellent performance by Danny Kaye in the title role. With *South East Corner*, 19m.

Wigmore Films

Rogues of Sherwood Forest. 80m. D. Gordon Douglas. John Derek, Diana Lynn, George Macready. Boisterous adventure story in which Robin Hood's son rescues his father's band when his tenants are hard-pressed by unjust taxation.

The Affairs of Sally. 84m. D. Lloyd Bacon. Lucille Ball, Eddie Albert, Carl Benton Reid. Gay comedy in which Lucille Ball plays a door to door salesgirl who becomes involved in a series of chaotic adventures—including a diamond smuggling racket and two murders!



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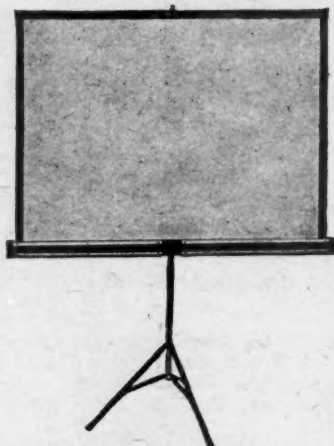
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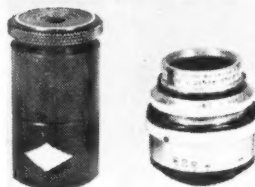
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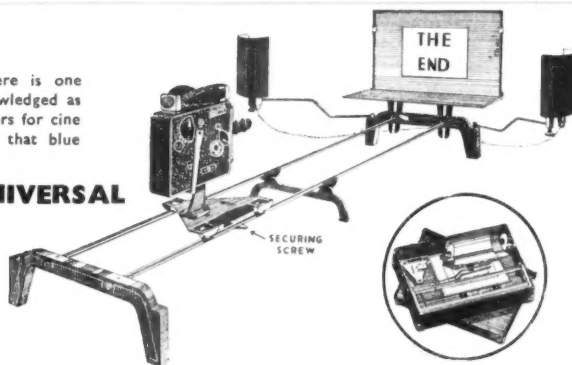
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